

EDITORIAL COMMENT

❖ Vol. LIV, No. 6

ARCHITECTURE

DECEMBER, 1926 ❖

THE TEST OF WIND AND WATER

IN the calm aftermath of Florida's great tropic storm no single type of construction is found notably wanting nor is any found intrinsically superior. Properly designed and conscientiously built structures stood the extreme test well; shoddy work proved its expected character and its economic unfitness. With a barometer lower than ever recorded elsewhere in the United States, with seven to fifteen inches of rainfall within a few hours, and a wind whirling at 150 miles per hour, the Achilles heels of building construction were bound to be found out. Roofs and windows proved weak points generally; the ordinary shingled roof, curiously enough, making an excellent showing. Wooden shutters, if wisely used, would have saved enormous damage. Hollow-tile and concrete-block walls revealed rather wide-spread skimping both of the quality of the mortar and the workmanship in the jointing. The necessity of adequate anchoring and proper bracing was, as might naturally be expected, abundantly made manifest. Sound engineering practice had no lessons to learn; the damage done was due merely to a lack of observance of its fundamentals.

CURB THE SKYSCRAPER

CONGESTION in New York City is going from bad to worse. We have built us the greatest metropolis of the Western world, and it doesn't work.

Henry H. Curran, who, as president of the Board of Aldermen, raised that body to new heights of efficiency, blames our congestion upon the skyscraper, and secondarily upon our making a fetish of the five-cent fare. We pile offices and factories one upon another, tax the land so that people can come to work for five cents from homes many miles away, build new subways to bring workers from still more remote suburbs, tax the land still more heavily so that still higher buildings are needed to pay the carrying charges, and so complete the vicious circle. Mr. Curran offers as a remedy a new zoning law which would restrict all buildings to a height equal to the width of the streets on which they stand—resulting in six-story buildings on the streets and ten-story buildings for the avenues, with no setbacks and only an occasional tower.

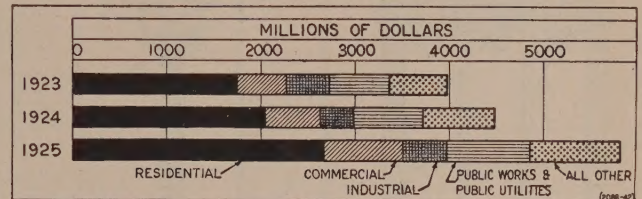
Mr. William O. Ludlow has suggested a similar tightening of the zoning law to a universal "one-time" basis (one-time the width of the street), but permitting the setback and the occasional towers of not more than one-quarter the area of the lot, and with a further restriction that the volume of the building shall not exceed 125 per cent of the volume obtainable by the present restrictions, exclusive of the now permissible tower volume. Mr. Ludlow's suggestion would main-

tain what has already begun to prove itself a real factor in the development of what may become an architectural style—the set-back principle.

Whatever the details, further restrictions as to high building seem to offer our only hope for relief, and that relief cannot come too quickly.

THE HUMBLE DWELLING

LIVING within easy ear-shot of the riveter and in the shadow of big buildings, as the majority of architects do, the profession is prone to lose a true perspective of the ratio to all building construction



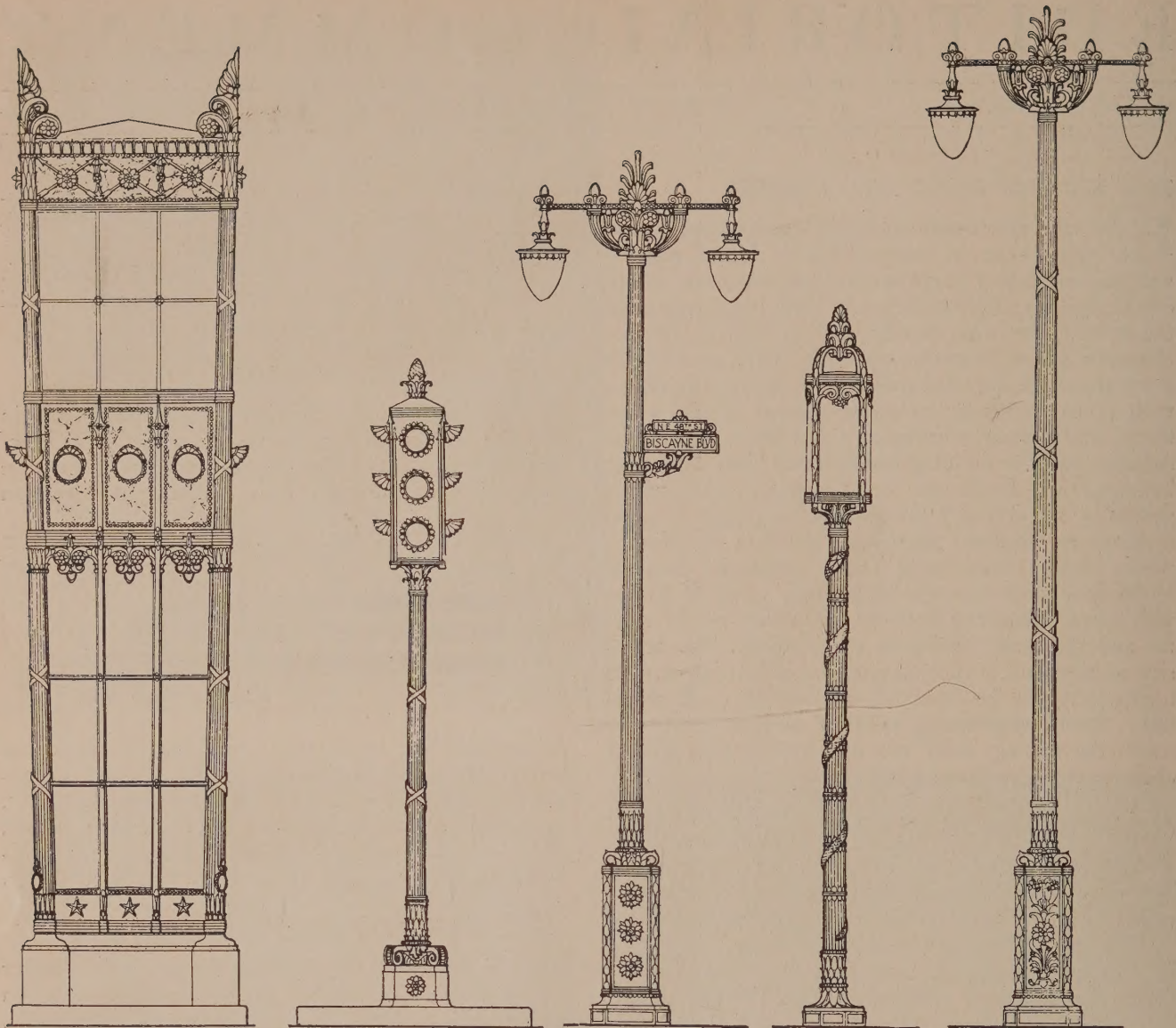
consistently held by that very troublesome and seldom profitable branch—residential work. As the accompanying graph from the "Commerce Yearbook," 1925, published by the Department of Commerce, shows, residential work bulks far larger than any other classification and nearly as much as all the rest put together.

BERG AND MCKENZIE

THE month of October left the profession poorer through the passing of two nationally known architects, Charles I. Berg and Andrew C. McKenzie.

Mr. Berg was born in Philadelphia, studied in the public schools of that city, and completed his architectural preparation at the École, serving his drafting apprenticeship in London. In 1897 he designed the Gillenger Building of twenty stories—one of New York's first so-called skyscrapers, which was later torn down to make room for the Bankers' Trust Building on Wall Street. A Fellow of the Institute, he served as secretary of the New York Chapter for three years. He was a charter member of the Architectural League of New York, its president from 1883 to 1896, and active in the Society of Beaux-Arts Architects.

Mr. McKenzie, with his partner Mr. Eidlitz—Eidlitz & McKenzie—designed the New York Times Building and the Bar Association Building. Later, under the name of McKenzie, Voorhees & Gmelin, his firm designed the great Barclay-Vesey Building of the New York Telephone Co. in lower New York, some forty other telephone buildings throughout the State, and the Brooklyn Municipal Building, now nearing completion.



Street Lighting and Traffic Standards

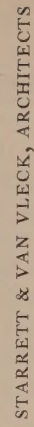
THE Jury of Awards in two competitions held for Biscayne Boulevard, Miami, Fla., Messrs. Dwight James Baum, Elmer C. Jensen, and James H. Gilman, has made its decisions in both, in part as follows:

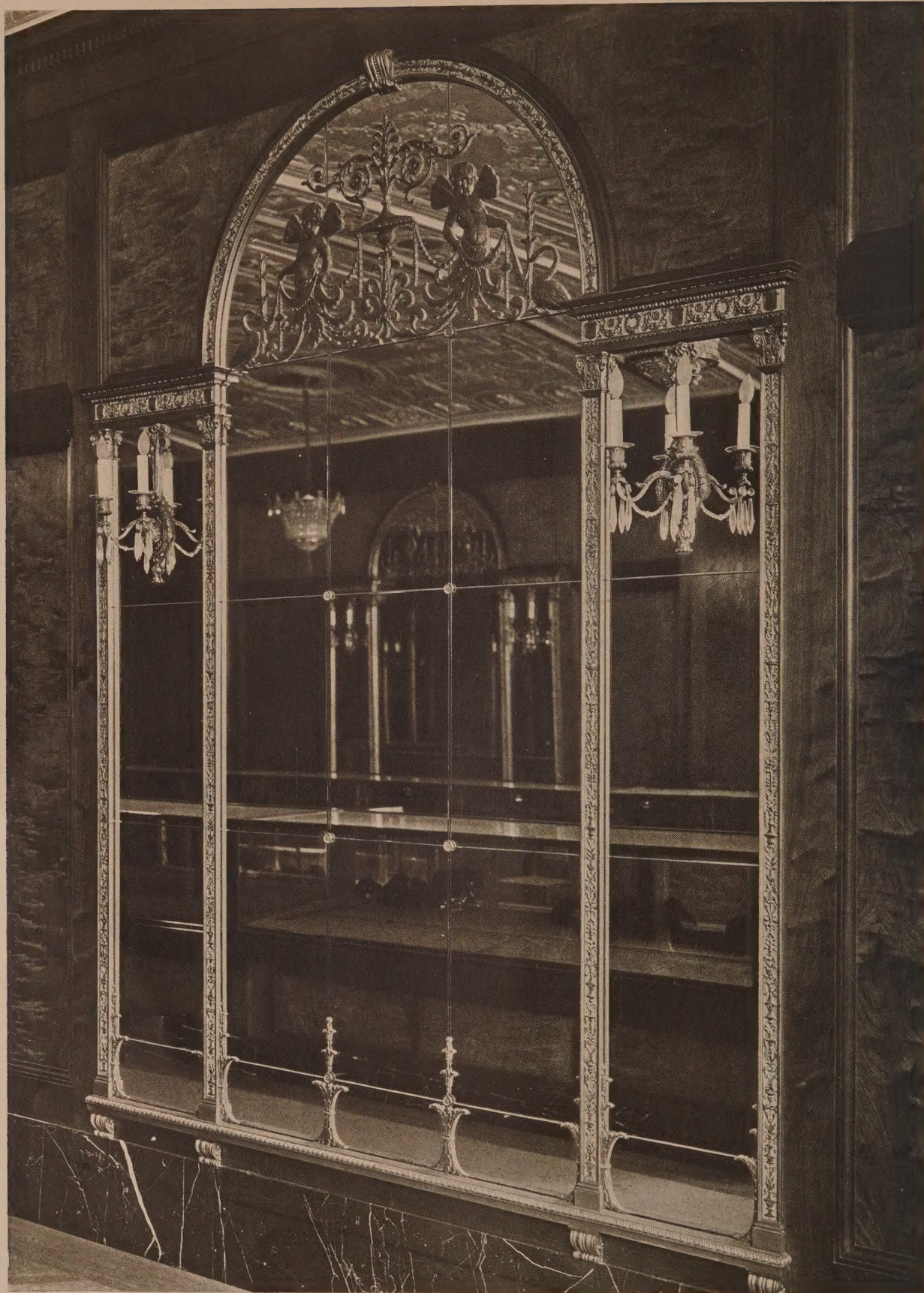
In the Competition for Street Traffic Signal and Street Lighting Standards the first prize of \$1,000 was awarded to S. Grillo, in the office of McKim, Mead & White, New York. (The winning designs are illustrated above.) Second prize, \$600, to H. Roy Kelley, Los Angeles, Calif. Third prize, \$400, to Arthur Dillon, New York.

Thirty-nine drawings were submitted, only three of which the jury felt to be meritorious. With the exception of these three the jury feels that little has been contributed toward the solution of this difficult problem.

The other competition was for a Model Filling Station, and the jury was much pleased with the manner in which the problem was approached. The first prize, \$750, was awarded to H. Roy Kelley, Los Angeles, Calif. Second prize, \$400, to Edgar Albright, New York. Third prize, \$250, to John Donald Tuttle, of the office of Mayers, Murray & Phillip, New York. Fourth prize, \$150, to William Charles Ullrich, Hollywood, Calif. Mentions, with \$75 each, were awarded to: Albert MacNaughton, Atlantic City, N. J.; Samb. S. Washizuka, Ann Arbor, Mich.; Herbert Fritz, River Forest, Ill.; Pierre & Wright, Indianapolis, Ind.; Francis J. Tarlowski, New York; and Francis Keally, New York.

(As the jury's awards are made just as this issue goes to press, it has been impossible to include reproductions of the plan and perspective of the winning design.)



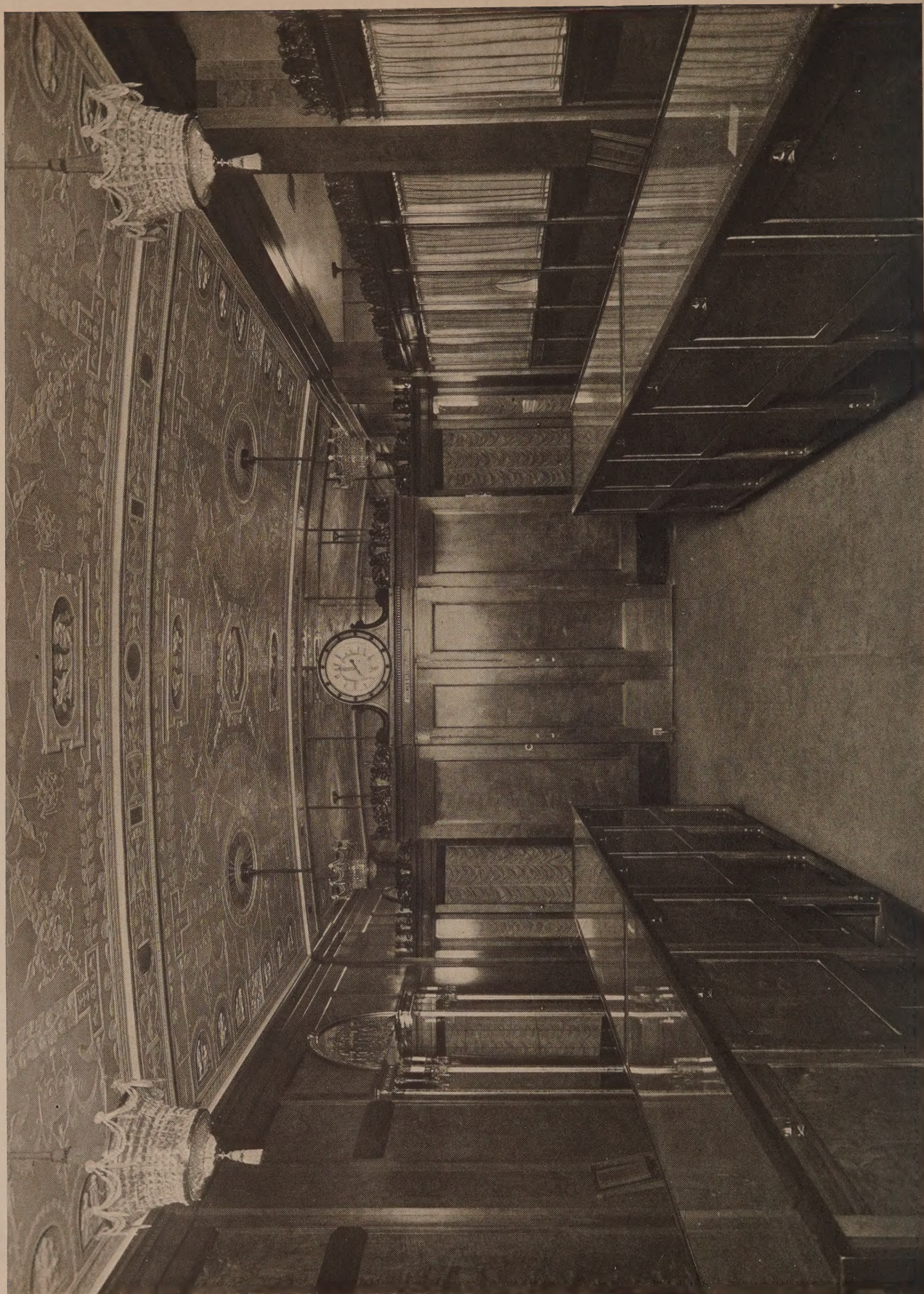


This view of the interior illustrates a clever use of mirrors, greatly increasing the apparent width of the narrow shop. There are interesting vistas in the reflections, suggesting parallel and cross aisles. A continuous mirror would have defeated this effect

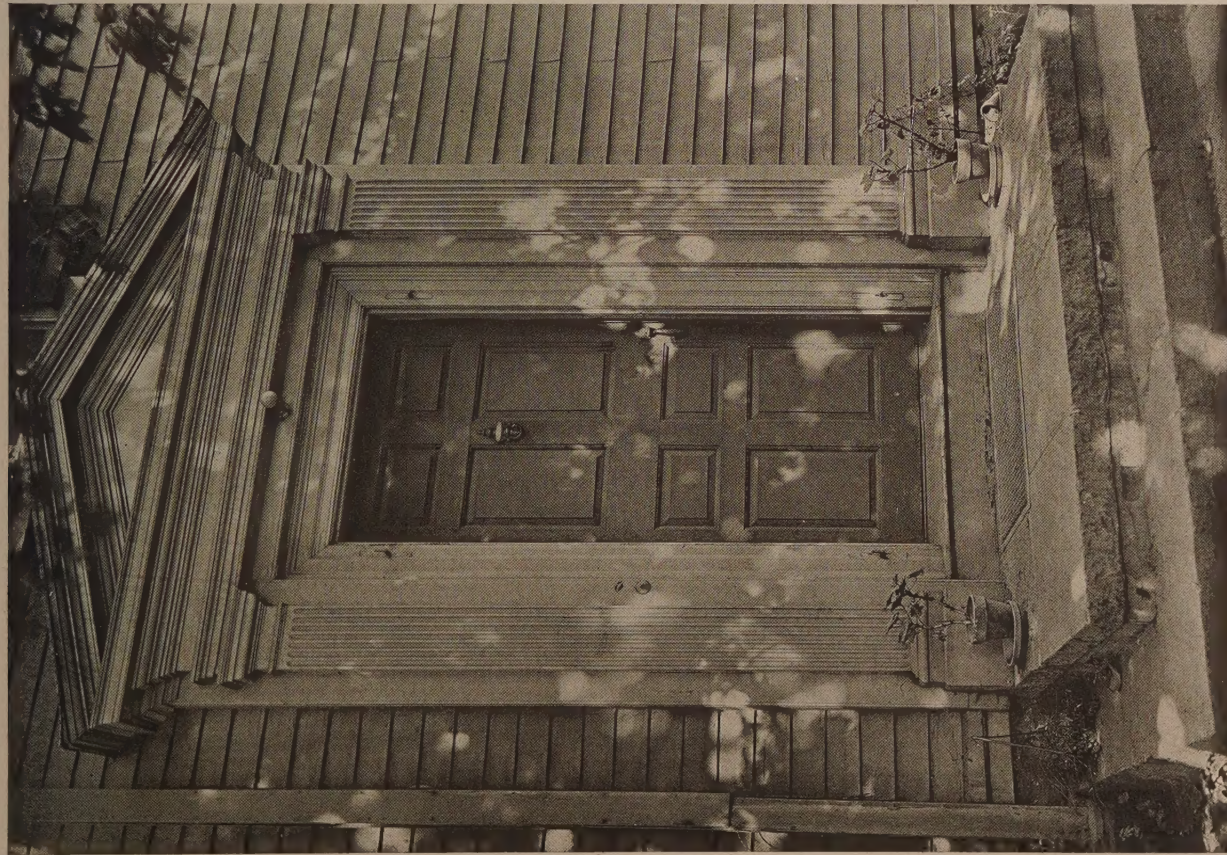


CEILING OF SHOP FORMERLY AT 630 FIFTH AVENUE, NEW YORK
FROM THE DRAWING BY RALPH M. CALDER

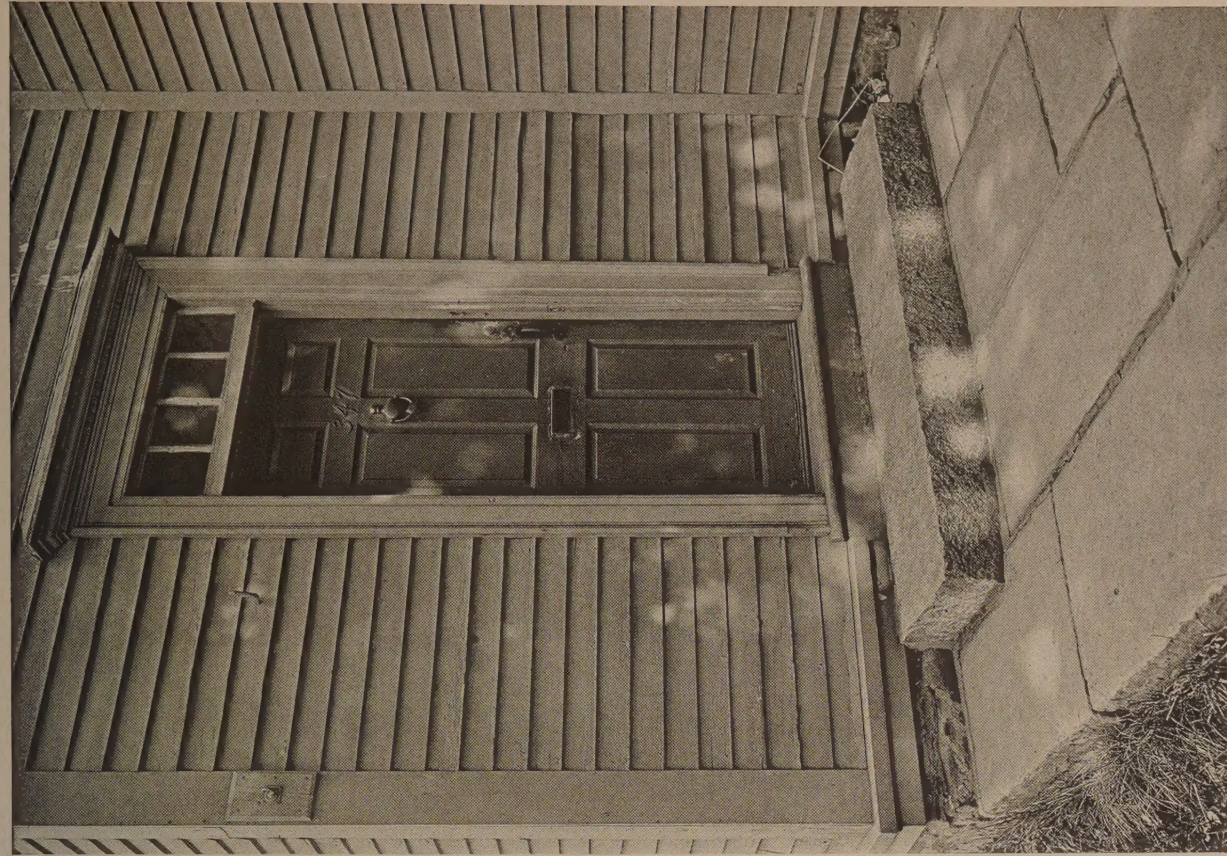
Scale, $\frac{3}{4}'' = 1' 0''$. See photograph, page 396
STARRETT & VAN VLECK, ARCHITECTS



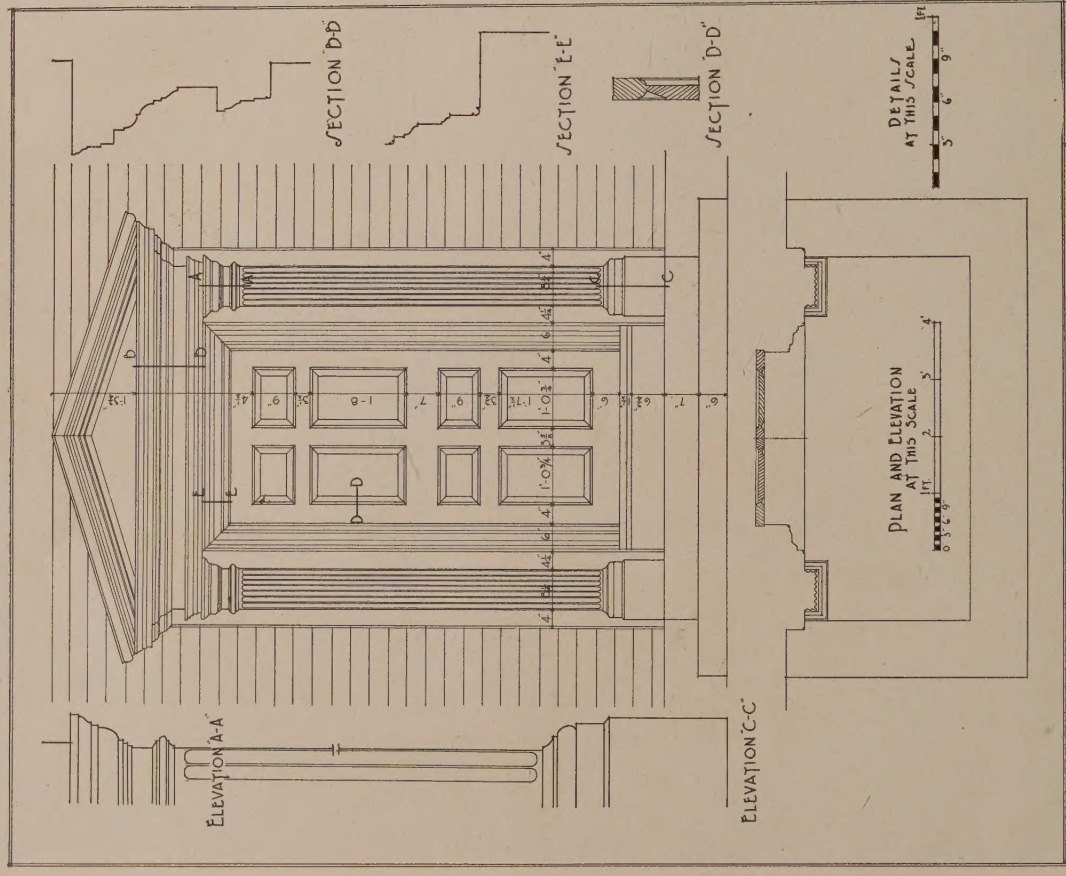
The actual salesroom of the shop ends with the safe and the glass partition (see section, page 391), but the ceiling fortunately does not consider its mission complete until it has reached the rear wall. Had the ornamented ceiling expired with the glass partition there would have been an unsightly transition from shop to working-space.



The Main Entrance
EDWARD DEVOTION HOUSE (1680), BROOKLINE, MASS.



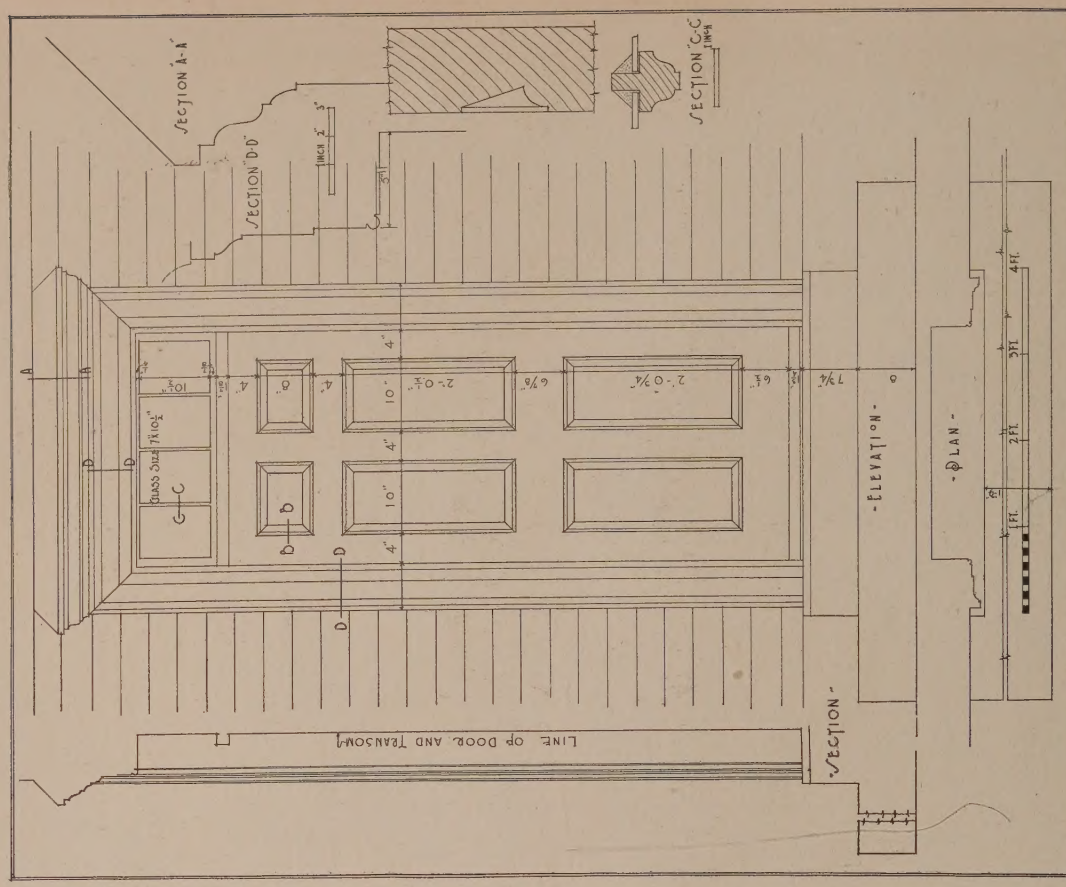
The Side Entrance



SHEET No 2

MAIN ENTRANCE
EDWARD DEVOTION HOUSE
BROOKLINE 000 MASSACHUSETTS

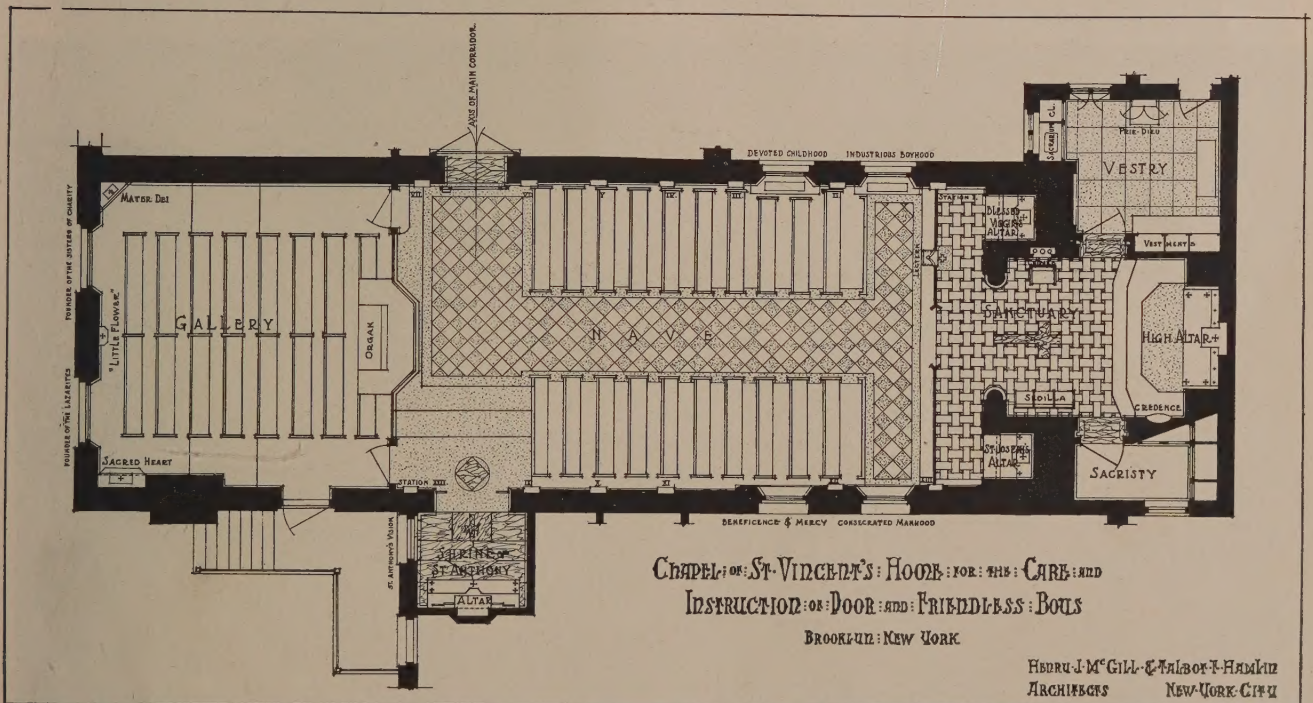
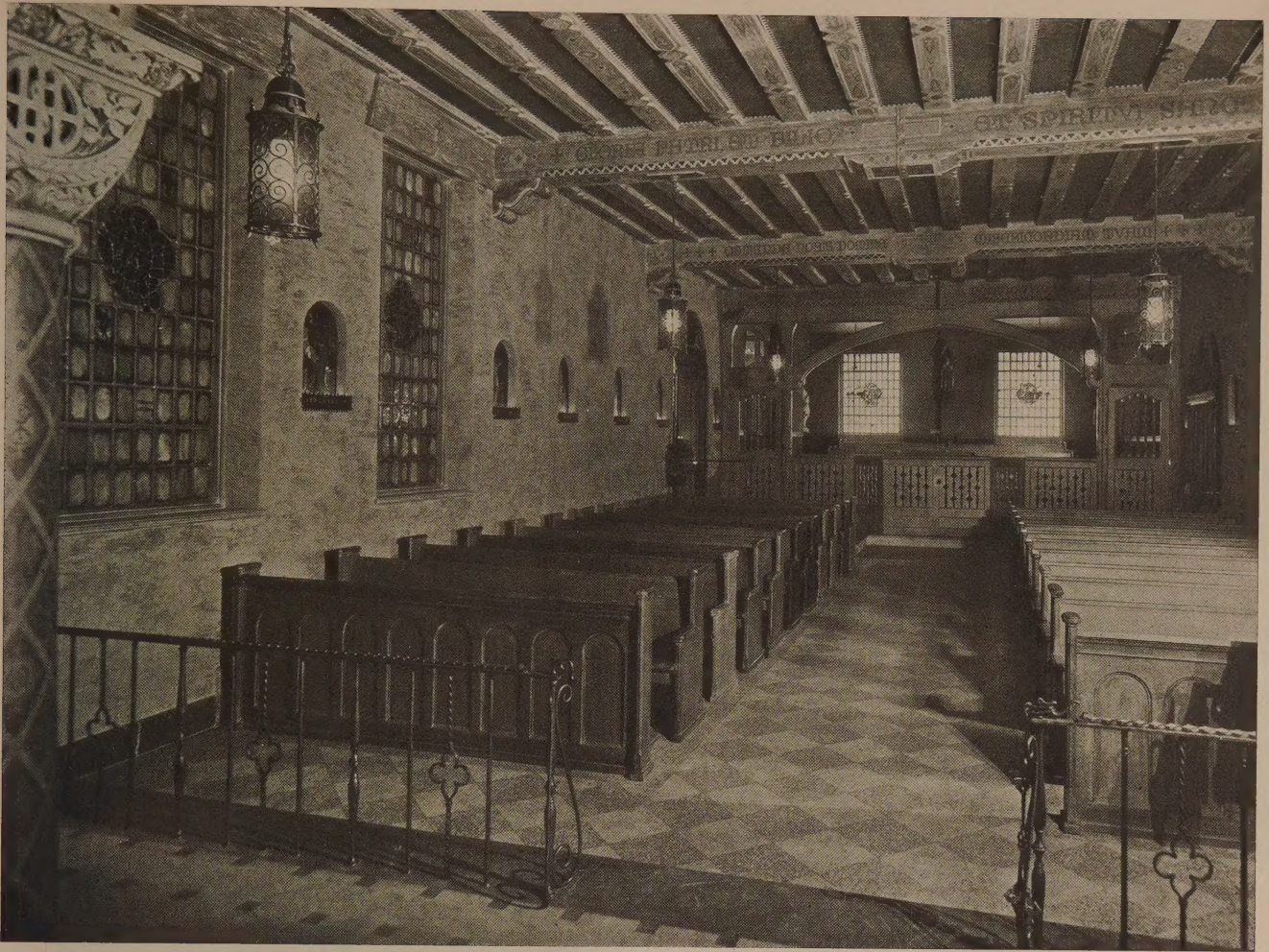
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CHARLES JAMES WALSH
BOSTON - MASS



SHEET No 3

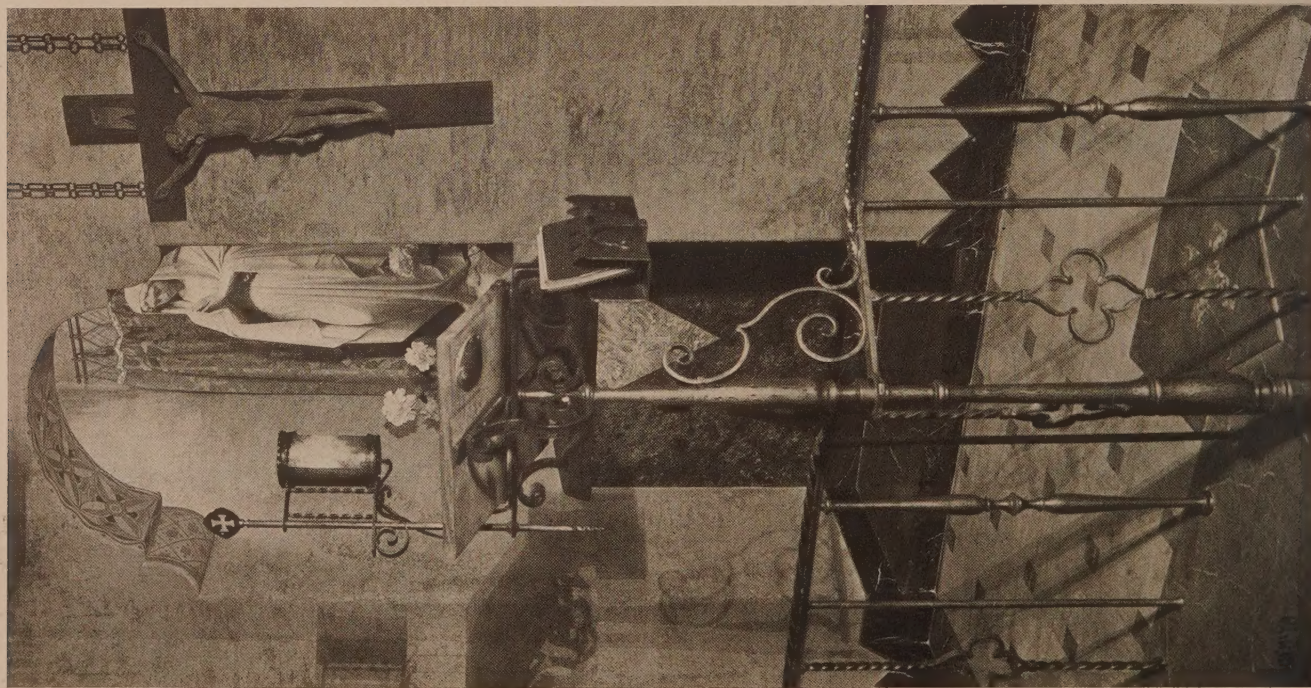
SIDE ENTRANCE
EDWARD DEVOTION HOUSE
BROOKLINE 000 MASSACHUSETTS

MEASURED AND DRAWN BY
CHARLES JAMES WALSH
BOSTON - MASS



CHAPEL OF ST. VINCENT'S HOME, BROOKLYN, N. Y.

MCGILL & HAMLIN, ARCHITECTS



CHAPEL OF ST. VINCENT'S HOME, BROOKLYN, N. Y.



MCGILL & HAMLIN, ARCHITECTS



CHAPEL OF ST. VINCENT'S HOME, BROOKLYN, N. Y.

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CHAPEL OF ST. VINCENT'S HOME, BROOKLYN, N. Y.



MCGILL & HAMLIN, ARCHITECTS



CHAPEL OF ST. VINCENT'S HOME, BROOKLYN, N. Y.

MCGILL & HAMLIN, ARCHITECTS

A SYMPOSIUM ON THE SUBJECT OF COMPETITIONS

*The second instalment of opinions, as widely diverging
in conclusion as in geographical distribution*

Getting something for nothing

The vast majority of architectural problems must, for their successful solution, be subjected to the joint study of the client and the architect through several months and, in connection with such problems, the idea of competition is impracticable.

For those architectural problems in which the æsthetic considerations predominate, a competition may be, and often is, desirable, but only if the client can afford to spend several months of time and several thousand dollars in the quest of originality of ideas. The curse of the competitive idea is that it so often represents an effort on the part of the client to get something for nothing.

J. MONROE HEWLETT,
of Lord & Hewlett,
New York City.

Competitions do not lead to better architecture

I am not in favor of competitions, but nevertheless have found those conducted under the programme of the American Institute of Architects reasonably acceptable to me, perhaps because I have succeeded in winning some of them. On general principles I do not care for competitive work of this sort, as the gain is not commensurate with the trouble, time, and labor involved.

I do not believe that it leads to better architecture or good practice.

CHARLES M. BAKER,
Boston, Mass.

How the jury affects the competition

My experience with competitions has been very small, and I am thankful for it. I think that they may benefit the client, to some extent, who has not enough confidence in his own judgment to pick the best architect he can find to do the building, but I do not think results from a competition are often as successful as a direct choice of the best talent possible. The success of the whole problem of competitions lies in the intelligence of a jury, and I have never been fond of the jury theory under any circumstances. In an architectural competition I do not think it possible for a group of men to digest the problems of the programme, in the short time that is generally taken for the judgment, far enough and thoroughly enough to make a proper award. It is often done, to my way of thinking, but I would dislike very much to have the responsibility of judging in a few hours the solutions that have taken the competitors many weeks to work out.

My faith in competitions was decidedly shot by the

remark of one jurymen that, after all, the job of this particular jury was not to pick the drawings which best fitted the conditions of the programme, but to select the best architect for the job. He may have been right, but it further strengthened my lack of confidence in all juries. I would rather submit my fate always to the decision of one good man than to a group, and I think juries should always be unknown to contestants in an architectural competition. If the contestant hasn't enough faith in the integrity of the owner to select an intelligent jury, he need not enter. The personnel of a jury many times affects the character of the drawings submitted. As you may gather, I do not think highly of competitions, and my reason is mainly due to the jury difficulty.

RUSSELL S. WALCOTT,
Chicago, Ills.

I believe in competitions under the A. I. A. rules

In large public buildings where it seems impossible to select an architect except by competition, and where the size of the job warrants the expense of the competition, I thoroughly believe in them under the rules as laid down by the American Institute of Architects.

M. M. LEVINGS,
President Nebraska Chapter, A. I. A.,
Omaha, Neb.

Select the architect as you would any other professional man

I do not consider architectural competitions either practical, successful, or leading to better architecture.

The competition is one of design only, while the modern practice of architecture comprises many other features of equal importance to the client, such as the ability of the architect to administer the job successfully and economically, no consideration of which is given in a competition, except in the selection of the architects who are invited to compete.

As very few architectural offices can be said to compare equally on their ability in all branches of the profession, the present method of competition is obviously unfair, and should be considered as unprofessional as a competition among doctors or other professional men.

I can think of no reason why an architect should not be selected on the basis of his experience and ability, as in other professions.

CHARLES CRANE,
of the firm of Henry C. Pelton,
New York City.

[For further opinions see page 424]



BAUMAN & BAUMAN, ARCHITECTS

SHUTTERS AND BLINDS

THE SECOND OF A SERIES
OF PORTFOLIOS ILLUSTRATING
SOME ARCHITECTURAL
FEATURES OF VARIABLE
DESIGN. OTHER SUBJECTS,
TO FOLLOW IN EARLY IS-
SUES, ARE: STAIRWAYS,
PANELLING, AND TEXTURES
OF STONEWORK AND STUCCO



HENRY P. HOPKINS, ARCHITECT



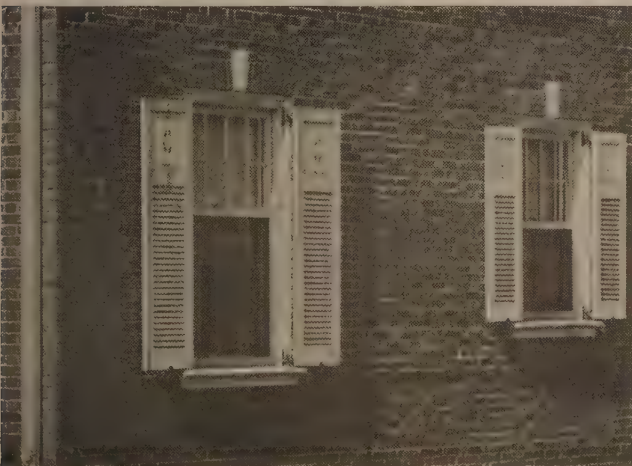
MCGUIRE & SHOOK, ARCHITECTS



HEATHCOTE M. WOOLSEY, ARCHITECT



PEABODY, WILSON & BROWN, ARCHITECTS



DWIGHT JAMES BAUM, ARCHITECT



FRANCIS A. NELSON, ARCHITECT



J. W. O'CONNOR, ARCHITECT



LEWIS C. ALBRO, ARCHITECT



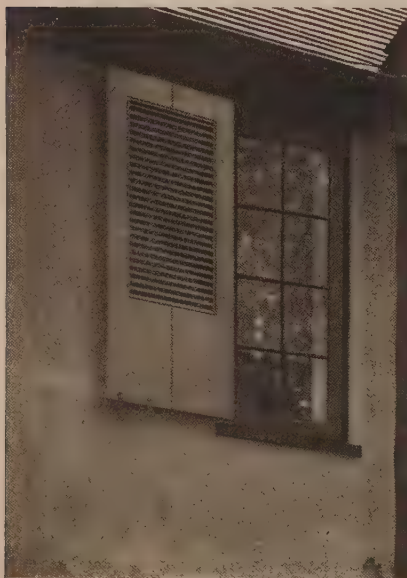
SMITH & BASSETTE, ARCHITECTS



JULIUS GREGORY, ARCHITECT



BARBER & McMURRY, ARCHITECTS



DWIGHT JAMES BAUM, ARCHITECT



WALLIS & GOODWILLIE, ARCHITECTS



LEWIS BOWMAN, ARCHITECT



GEORGE H. WELLS, ARCHITECT



NEW ORLEANS RESTORATION
MOISE H. GOLDSTEIN, ARCHITECT



W. E. FISHER & A. A. FISHER, ARCHITECTS



WALLIS & GOODWILLIE, ARCHITECTS



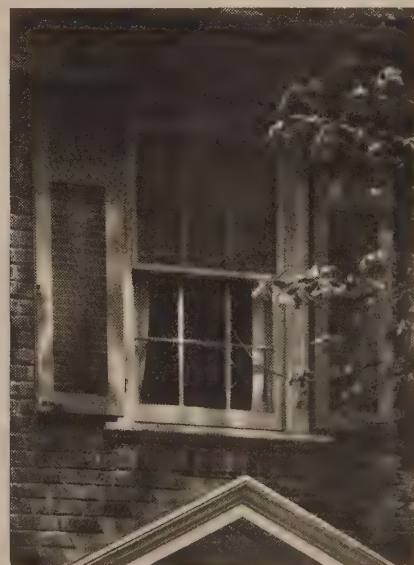
BARBER & McMURRY, ARCHITECTS



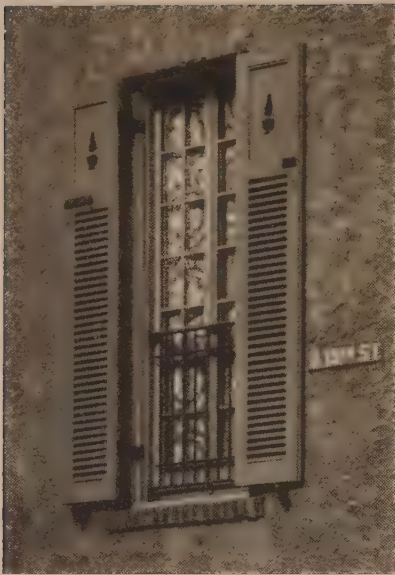
H. B. LITTLE, ARCHITECT



EARLY DUTCH IN NORTHERN NEW JERSEY



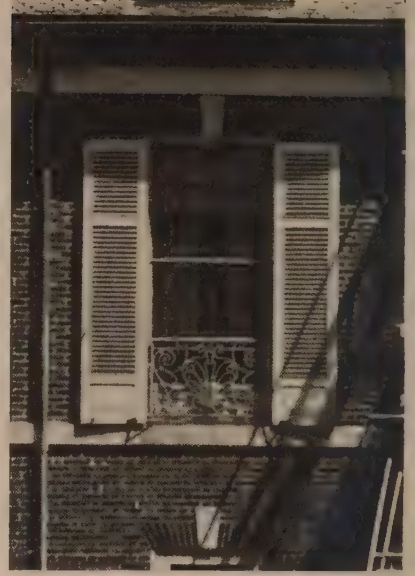
AYMAR EMBURY, II, ARCHITECT



WILLIAM B. KOELLE, ARCHITECT



EDWARD S. HEWITT, ARCHITECT



CHARLES A. PLATT, ARCHITECT



WILLIAM B. KOELLE, ARCHITECT



NELSON H. BREED, ARCHITECT



LEWIS C. ALBRO, ARCHITECT



EDWARD S. HEWITT, ARCHITECT



AYMAR EMBURY, II, ARCHITECT

Building Codes and Structural Standards

By Theodore Crane

Associate Professor of Building Construction, Yale University

DURING the last quarter of a century the ordinances affecting the design of buildings have so increased in number that, in some localities, they form a perfect maze of requirements, among which the designer must carefully thread his way. For instance, in New York City, there is the little volume entitled the "Building Code," the last edition of which is amended to January 1, 1926. The code, however, and its amendments, are only the beginning of the vast body of regulations governing the structural design of buildings and often, through the structural design, the architectural treatment as well.

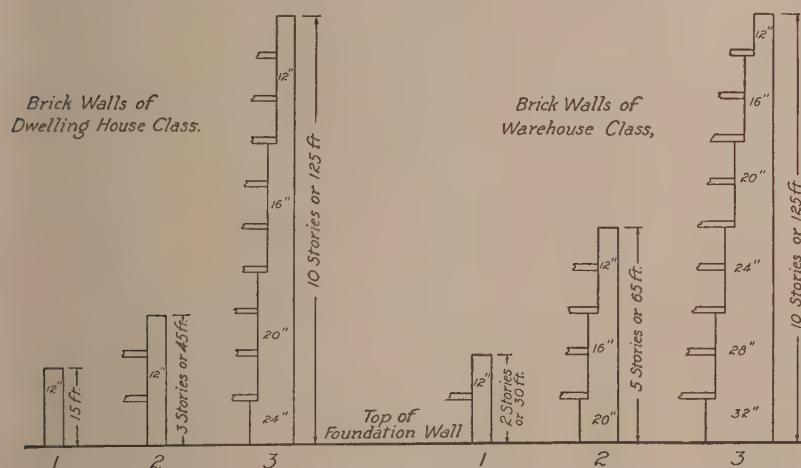
In New York State there is the Tenement House Law applying to structures of that class, which includes all apartment-houses. The State Labor Law and the Industrial Code further affect buildings intended for both mercantile and manufacturing purposes. Certain States, including New York, have also State Building Codes which apply to buildings of particular classes, such as theatres and dance-halls. In many of our larger cities various municipal departments exercise jurisdiction over certain types of buildings and over all construction in regard to matters of public interest. For example, there are the Board of Health, the Fire Department, the Water Department, and the department having control of the sewers and street drains, any one of which may have promulgated ordinances bearing on particular portions of the building design. All of these regulations constitute merely the mandatory requirements of the law.

In addition to the many ordinances enacted for the purpose of protecting the public interest, we have certain standards of design which represent good practice in the various branches of construction and should be adhered to even in rural districts. The observance of

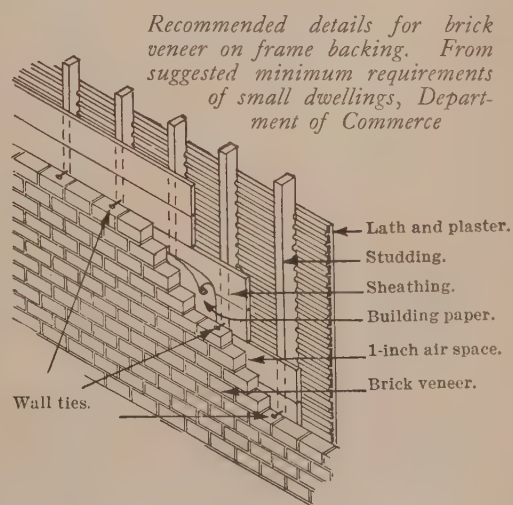
such standards in relation to the fire hazard of a building is almost as essential as the proper selection of loads and stresses to be used in the structural design. Even when building beyond the jurisdiction of any municipal or State building code covering such matters, the insurance considerations are alone sufficient to warrant strict conformity with the so-called "underwriters'" requirements in so far as they may apply to the fire hazard.

For one more experienced in the architectural design than in the structural planning of buildings, the demands of all these various codes and standards are exceedingly involved. In meeting problems of this nature, without the assistance of an engineer, or some one specializing in purely structural work, the average designer must go slowly, step by step checking his preliminary sketches upon the demands of law and good practice. To be sure, buildings are occasionally designed with a complete disregard of all such matters, and in the specification the burden is placed upon the general contractor, who is often an engineer, to conform with all the regulations of law relative to the structural design. Such practice constitutes not only a rather unfortunate shifting of responsibility, but usually results in many fundamental changes which are costly to both architect and owner.

It is inconceivable that one would develop even preliminary studies for a high building in a down-town district of a large city without a thorough knowledge of the requirements of the "set-back"; there are other groups of ordinances, however, such as the New York State Tenement House Law with its amendments, which have received less publicity but may be equally troublesome if neglected. So much for the difficulties of the problem. Now, presuming that one's office does



Recommended thickness for brick walls of various heights. From the Building Code of the National Board of Fire Underwriters



Recommended details for brick veneer on frame backing. From suggested minimum requirements of small dwellings, Department of Commerce

not contain a specialist on building regulations, and that there are no funds available to employ an engineer or other outside man, how can this matter best be approached?

In the first place, consider the group of regulations known as the Building Code. There are thirty such ordinances on my desk pertaining to as many of our larger cities. Each one covers generally the same type of requirements gradually evolved from the necessity for guarding the public welfare. Many sections relate to construction methods, others concern only specific portions of the work such as the mechanical installations. A considerable proportion of most codes is devoted to buildings of a particular type, such as theatres or places of public assembly.

After a little practice it is not difficult to eliminate all portions of the text which do not bear upon the work in hand. For example, passing rapidly through the building ordinances of a typical city, we note first the zoning regulations which affect the design from its very conception; then the classification under which the building falls; from this are obtained certain limiting thicknesses for the structural walls, floors, and columns. There are also the general requirements for stability, such as the bonding of the various elements of a wall, or pier, together with regulations governing

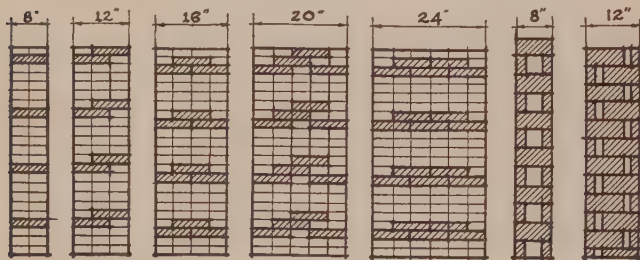
detailed design of the latter may be prescribed, as well as other matters pertaining to hygiene and sanitation, particularly in buildings where food products are prepared.

Passing on from the drawings to the specifications, it is a relief to feel that in their compilation very little attention need be paid to ordinances outside of the Building Code, provided that the code includes the regulations governing the mechanical installations such as heating and ventilation, plumbing, wiring, and elevators. The State labor laws usually affect only the drawings except in so far as they may define approved types of construction, materials, or devices. In checking the specifications upon a typical building code the first subject that needs attention, after the matter of permits has been covered, is that of materials. All building ordinances give more or less specific requirements governing the character of the materials that may be employed; such as the absorption allowed for common brick, or the percentage of voids in cement-mortar building block. There are also minimum standards for the concrete mixtures used in the various portions of a building, the thickness of the shell for cast-iron columns and similar arbitrary requirements of a structural nature as well as the regulations against which it is necessary to check the corresponding specification. Little else, however, is affected except the mechanical installations, for which the various ordinances will be found under appropriate captions either in the code or in supplementary publications.

The engineering design which interlocks, to a certain extent, with the architectural, is principally concerned with loads and stresses. The weights of materials comprising the dead loads must follow the building-code allowances where such are given; otherwise an authoritative handbook may be used to determine the weight of a cubic foot of brick masonry, a square foot of hung ceiling and similar data. The live loads are almost invariably given for all buildings, differentiated in respect to their type of occupancy. Limiting safe loads on various kinds of soil, as well as the allowances to be made for wind pressure, are also to be found in the city ordinances.

From the engineering view-point one of the most important groups of requirements appearing in all building codes is that relating to the safe working stresses permitted in the different materials, such as wood and steel. These are often combined with simple design formulæ conforming to the practice of the locality. Generally speaking there is not any great difference in the engineering standards of our larger cities except in the field of reinforced-concrete design and in the fact that a few municipalities allow proportionately higher stresses on structural steel. The greatest divergence is in the matter of floor-loads, where a 50-per-cent difference is not at all unusual, and in the minor features of structural design concerning which a uniform practice has not yet been established.

Besides following the requirements of the local building code, the engineering design of a building should take into consideration the various approvals



Desirable methods of bonding brick walls of various thicknesses and types. From recommended minimum requirements for masonry wall construction, Department of Commerce

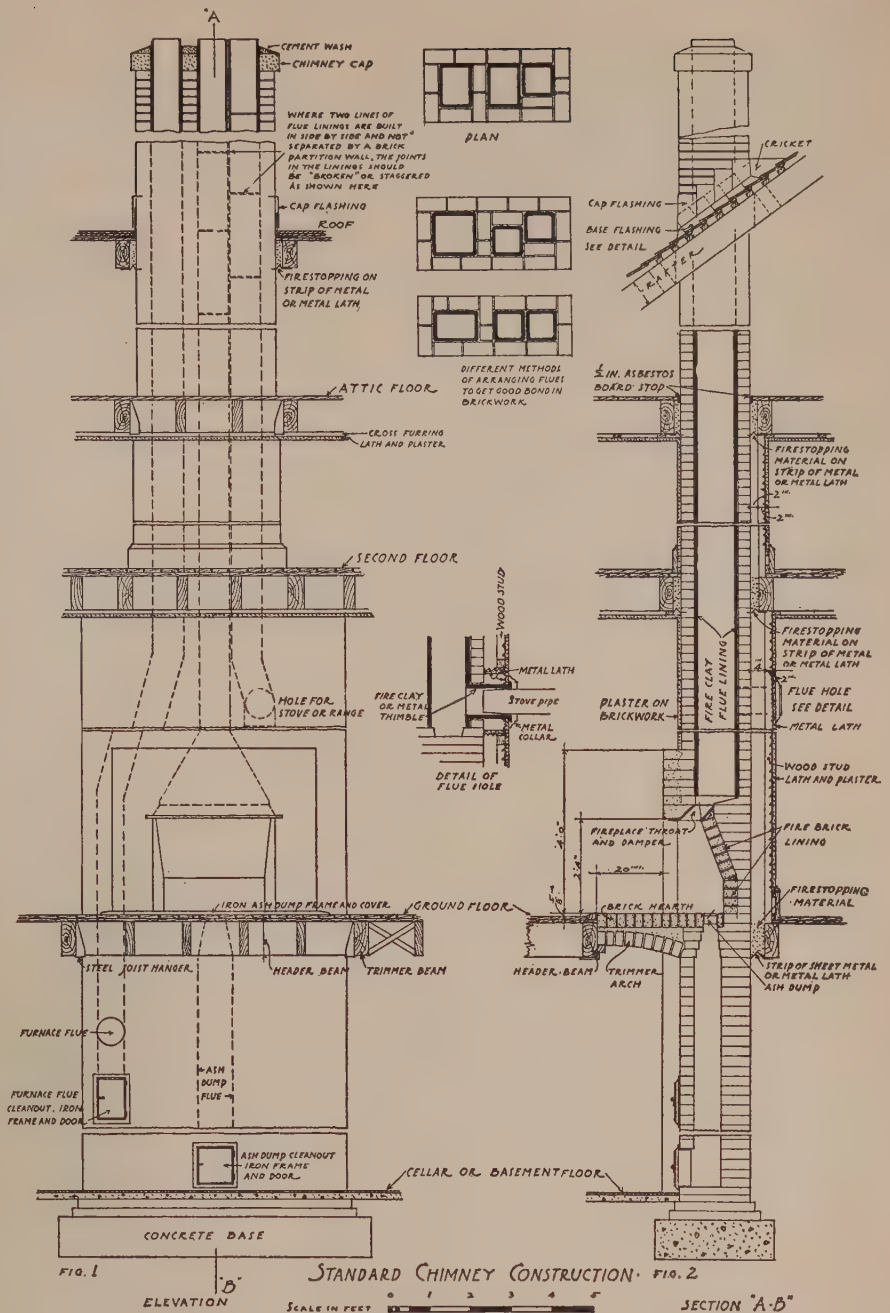
projections beyond the building line both above and below grade. Following these are the hygienic requirements which comprise regulations controlling the sizes of rooms and the areas of courts, as well as the questions of lighting and ventilation. These factors all influence the architectural design to a greater or less degree, depending upon the character and location of the building. Lastly, but of the highest importance, are the stipulations relating to the fire hazard, or those providing for the security of the occupants and adjoining property-owners, in the event of fire. Except in the case of structures of a special type, such as theatres and public halls, very little else which affects the architectural design appears in the requirements of the average building code.

The labor laws or industrial codes of the various States have no direct influence upon the architectural design except in the case of buildings intended for mercantile or industrial occupancy. For these types of construction the sizes of rooms in relation to the number and location of fire walls and fire exits and the

issued since the publication of the last edition. Such may permit the use of a more economical material or construction which, although not conforming to the usual interpretation of the governing ordinance, may have been approved by reason of having passed a satisfactory test.

When buildings are situated beyond the limits of any large city the question arises as to what standard shall be taken as a basis of design. Probably the most convenient, and often the most satisfactory, is the building code of the nearest city possessing a good set of ordinances. In many fields, however, a building code can hardly serve as a standard upon which to base the structural portions of a specification. This requirement in the case of structural steel can be referred to the Standard Specifications for Structural Steel for Buildings, as adopted by the American Institute of Steel Construction. In the matter of concrete, the recommendations of the Joint Committee on Standard Specifications for Concrete and Reinforced Concrete should be supplemented by the publications of the American Concrete Institute, and the Portland Cement Association. The volume of standards published triennially by the American Society for Testing Materials and the Technologic Papers issued by the Bureau of Standards will prove of use as references in checking the structural value of various materials and systems of construction, and as a basis for the specification of the structural portions of the work.

There are also certain reports of the Building Code Committee of the Department of Commerce, such as the "Recommended Minimum Requirements for Small Dwelling Construction" and the "Minimum Live Loads Allowable for Use in Design of Buildings." These two pamphlets, together with that known as "Recommended Minimum Requirements for Masonry Wall Construction," furnish very valuable data for use in determining the structural design of buildings. The proceedings of the various engineering societies also contain papers of considerable use to the architect interested in structural work, and the publications of certain experiment stations, such as those of the University of Illinois and the Lewis Institute at Chicago, offer much information largely applicable to the more technical portions of the specification. For a simple and conservative standard, the building code recom-



Recommended construction for an interior independent chimney. From the National Board of Fire Underwriters

mended by the National Board of Fire Underwriters, and obtainable from that organization, furnishes an excellent basis for the structural design.

Recently a number of manufacturers' associations have made available for public distribution reliable information relative to the use of their respective products. The Portland Cement Association stands first by reason of their extensive research work carried on at the Lewis Institute in Chicago. At the present time a number of other trade organizations have prepared suggested details of construction and outlines of good practice, dealing with their own particular branch of the work, which are well worth consideration.

BOOK REVIEWS

MEXICAN ARCHITECTURE: DOMESTIC, CIVIL AND ECCLESIASTICAL. Photographs and text by ATLEE B. AYRES. 426 Illustrations, 3 pages Introduction, and 150 Plates, 12½ by 16 inches. New York: 1926: William Helburn, Inc. \$25.

It is a curious fact that we in the United States have so long remained ignorant of the architecture of our neighbor of the South, while showing considerable interest in the Spanish work upon which practically all Mexican architecture is founded. Ecclesiastical structures, starting with the pioneer work of the Franciscan monks, have, of course, always received the greatest amount of attention both from the designers and the artisans in Mexico, and the supply of stone and, particularly, clay products, has brought about a wealth of enduring architecture, heavy in mass and frequently em-

bellished with color to excellent effect in the whole gamut of Spanish styles, from the Romanesque influence to the lavish Churugueresque. Mr. Ayres's photographs are of an unusually high standard of excellence, and they have been beautifully reproduced in large size.

HAMPTON COURT GARDENS OLD AND NEW. A SURVEY, HISTORICAL, DESCRIPTIVE, AND HORTICULTURAL. By ERNEST LAW. Fifty-five plates and plans. G. Bell & Son, Ltd., London. 3s. 6d.

A handbook for the visitor to Hampton Court Gardens who is interested in knowing the planting details. Several pen-and-ink drawings by Herbert Railton form the chief attraction of this book for the architect.

ANNOUNCEMENTS

OFFICIAL announcement of the organization, committees, and scope of the second Architectural and Allied Arts Exposition, to be held under the auspices of the Architectural League of New York, in the Grand Central Palace, February 21 to March 5, 1927, has been issued by officials of the exposition.

There will be an unusually strong and comprehensive representation of the architectural profession in this country in its directorate and standing committees, as well as in the allied arts, architecture, decorative painting, sculpture, landscape architecture, and crafts.

The exhibits will constitute a comprehensive presentation of much that is notable in architecture, sculpture, arts and crafts, decorative material, building materials, utilities, and equipment. Great discrimination will be exercised in the selection of exhibits to insure an exposition of historic significance in the progress of American building.

In addition to the carefully selected display of drawings, photographs, models, paintings, and sculptural material, the exposition will include stone, marbles, stuccos, fine woods, mantels, furniture, decorative objects of art, paints, painted finishes, wall-coverings, tiles, and floor-coverings. In addition space will be set apart for practical accessories such as plumbing fixtures, piping, kitchen and pantry equipment, and other necessities in domestic life; structural features such as columns, girders, beams, movable partitions, metal doors and trim, and many other materials entering into building construction will be shown.

Mr. Charles H. Green, 105 West 40th Street, New York City, is managing director. Harvey Wiley Corbett is chairman of the General Exposition Committee, other members of which are D. Everett Waid, Alfred C. Bossom, Raymond M. Hood, Julian C. Levi, John Russell Pope, Cass Gilbert, Dwight James Baum, William A. Delano, Leon N. Gillette, Joseph H. Freeland, Charles W. Leavitt, Grant C. LaFarge, Ely Jacques Kahn, C. P. H. Gilbert, Lansing C. Holden, Edward Palmer York, and Stephen Francis Voorhees. Howard Greenley, who decorated the 1925 Architec-

tural and Allied Arts Exposition, is again director of decorations of the 1927 show. Walter T. Sweatt is director of exhibits. Hamilton M. Wright is again directing the publicity.

The following committees of the Architectural League of New York are handling the work on the exposition. President, Alexander B. Trowbridge. Committee on Architecture, Raymond M. Hood, chairman; Frank J. Forster, Julian Clarence Levi, Wm. F. Lamb, Otto Langmann, and Frederic C. Hiron. Committee on Decorative Painting, Ezra Winter, chairman; Arthur Covey, D. Putnam Brinley, Eugene Savage, J. Scott Williams, and Fred Dana Marsh. Committee on Sculpture, Chester Beach, chairman; Edmond Amateis, Edward McCartan, A. A. Weinman, and John Gregory. Committee on Landscape Architecture, A. F. Brinckerhoff, chairman; Armistead Fitzhugh and Robert Ludlow Fowler, Jr. Committee on Crafts, Leon V. Solon, chairman; Ely J. Kahn and Horace Moran. Committee on Foreign Exhibits, Charles Butler, chairman; Wm. Adams Delano, Aymar Embury 2d, Raymond M. Hood, Ernest Peixotto, and Julian Clarence Levi. House Committee, Arthur L. Harmon, chairman; Rutherford Boyd and Cameron Clark. Committee on Competition and Awards, Dwight James Baum, chairman; Edward Field Sanford and Taber Sears. Committee on Current Work, J. Scott Williams, chairman.

Changes of Address

Irving Miller, architect, announces a change of address from 1414 Jackson Street to 6623 Lebanon Avenue, Philadelphia, Pa.

The offices of C. L. Hutchinson, architect, have been moved from State Office Building to Rooms 209-210 Staples-Powell Building, Mobile, Ala.

The firm of Holland & Fruauff, architects, has been dissolved by the death of Mr. H. Osgood Holland. H. A. Fruauff will continue the business with new address at 830 Walbridge Building, Buffalo, N. Y.

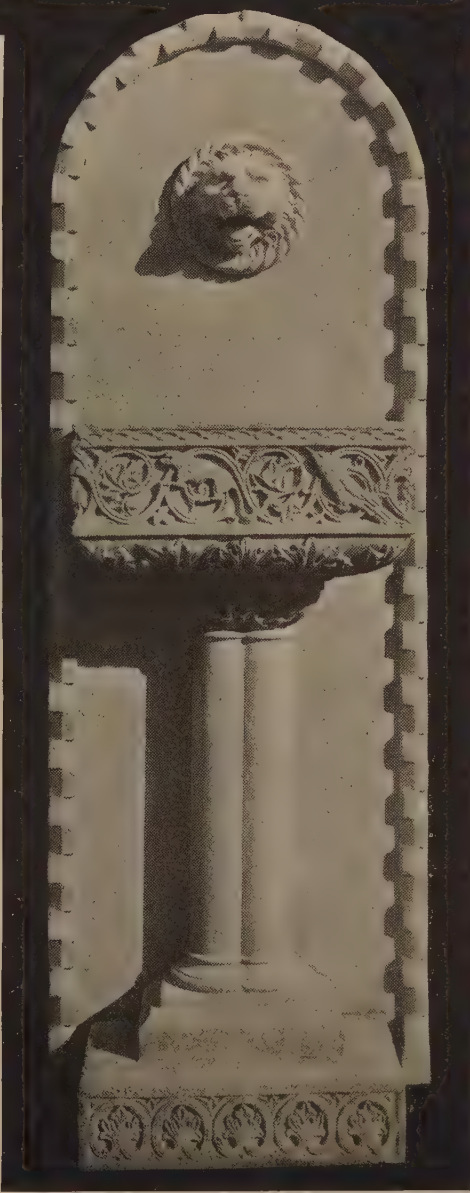


TERRA-COTTAS

DESIGNED BY

ADDISON
MIZNER

Architect





TERRA-COTTAS

DESIGNED BY

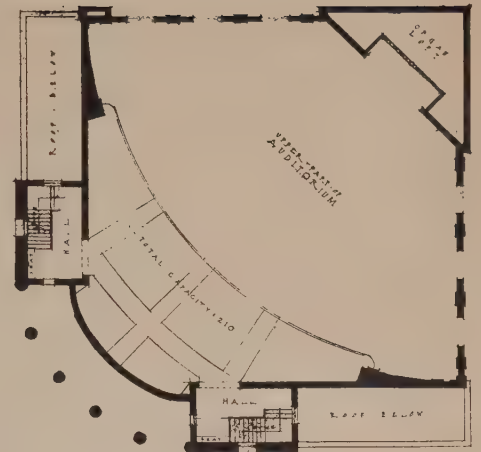
ADDISON MIZNER

Architect

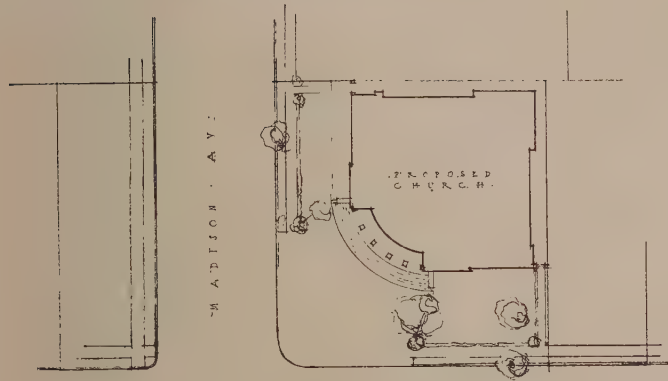




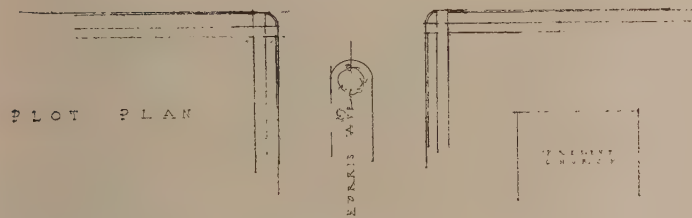
Upper
Mezzanine
Plan



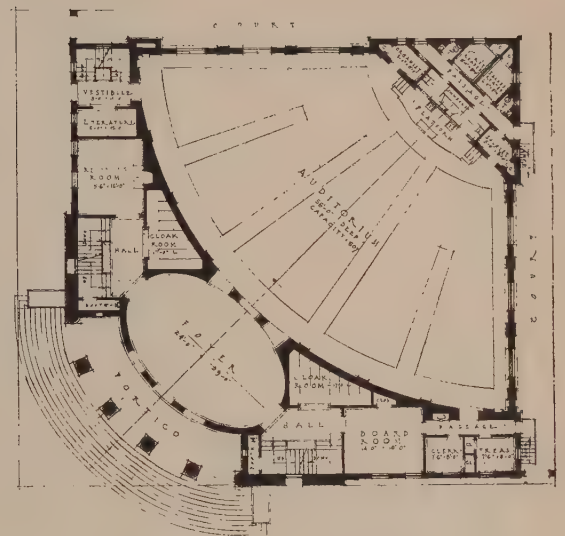
Balcony
Plan



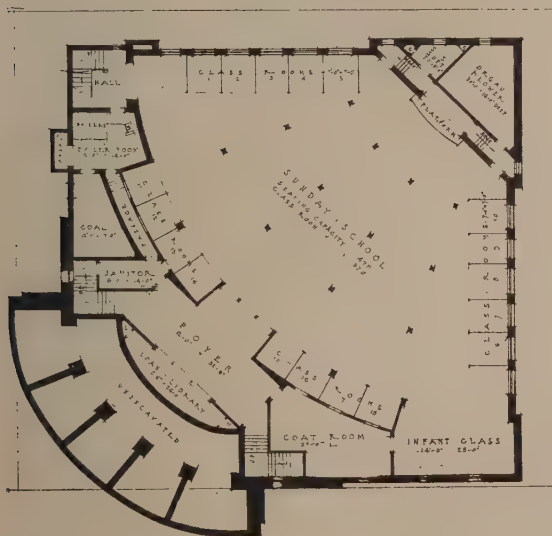
UNION STREET



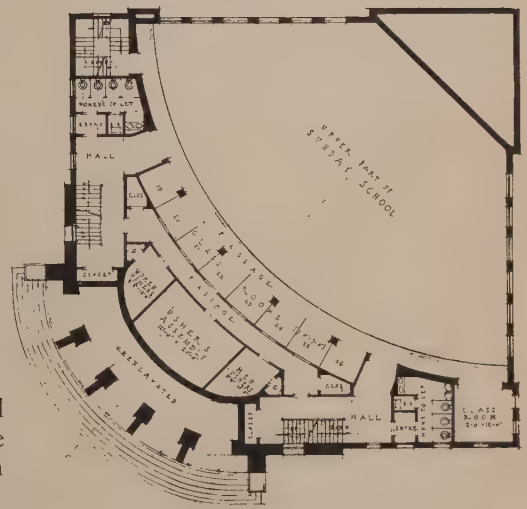
PLOT PLAN



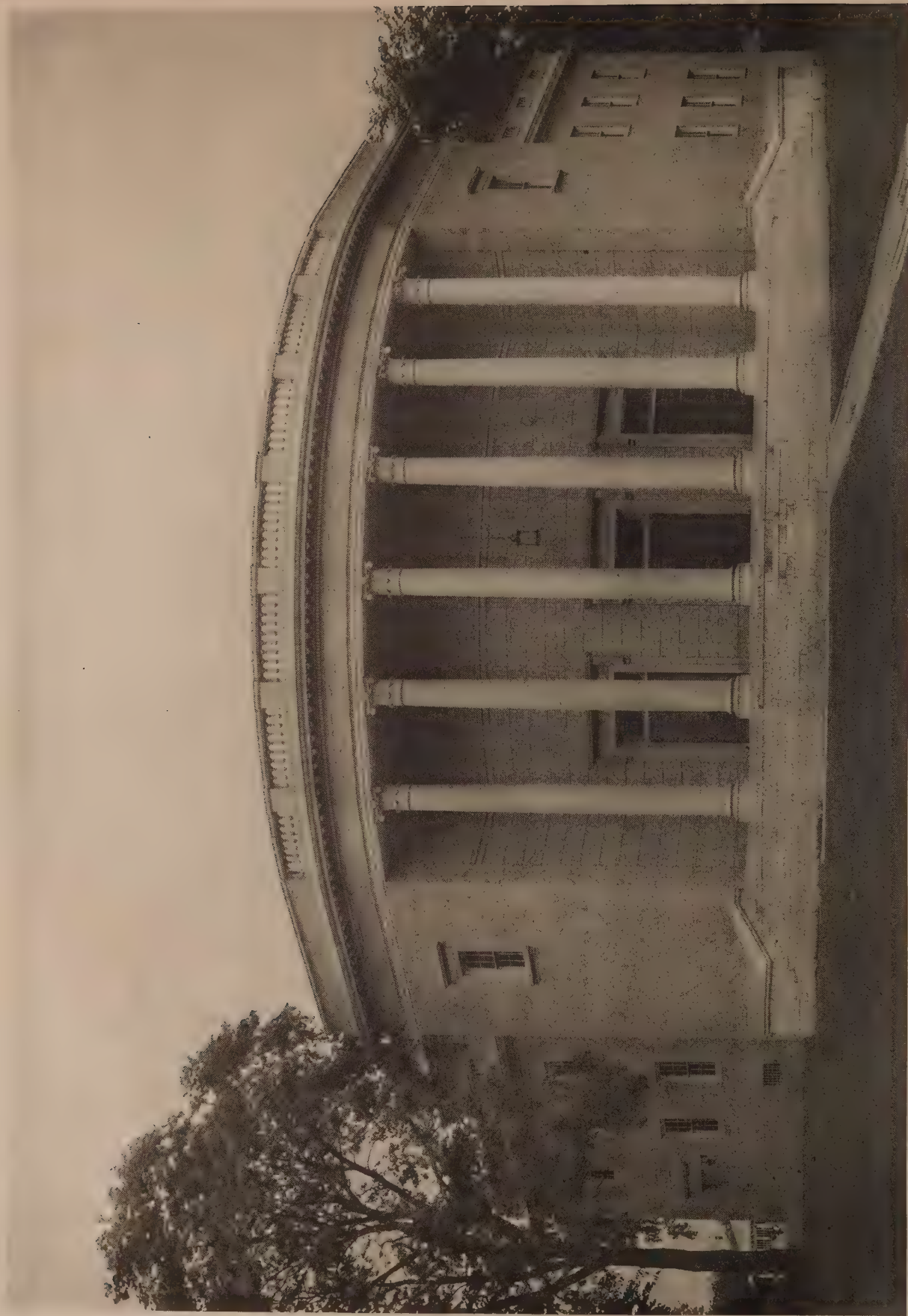
AUDITORIUM



Sunday-School
Plan



Sunday-School
Mezzanine
Plan



FIRST CHURCH OF CHRIST SCIENTIST, SCHENECTADY, N. Y.

BERNHARDT E. MÜLLER, ARCHITECT



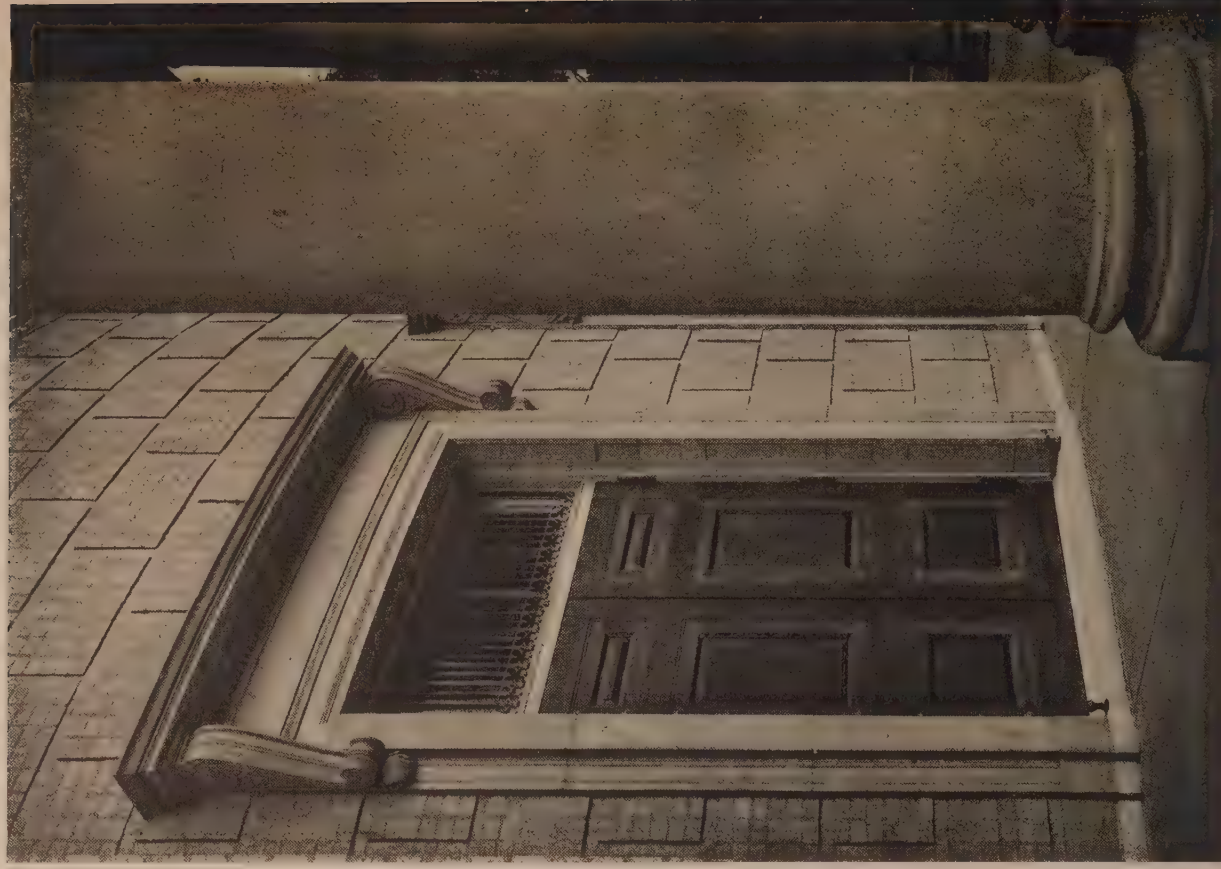
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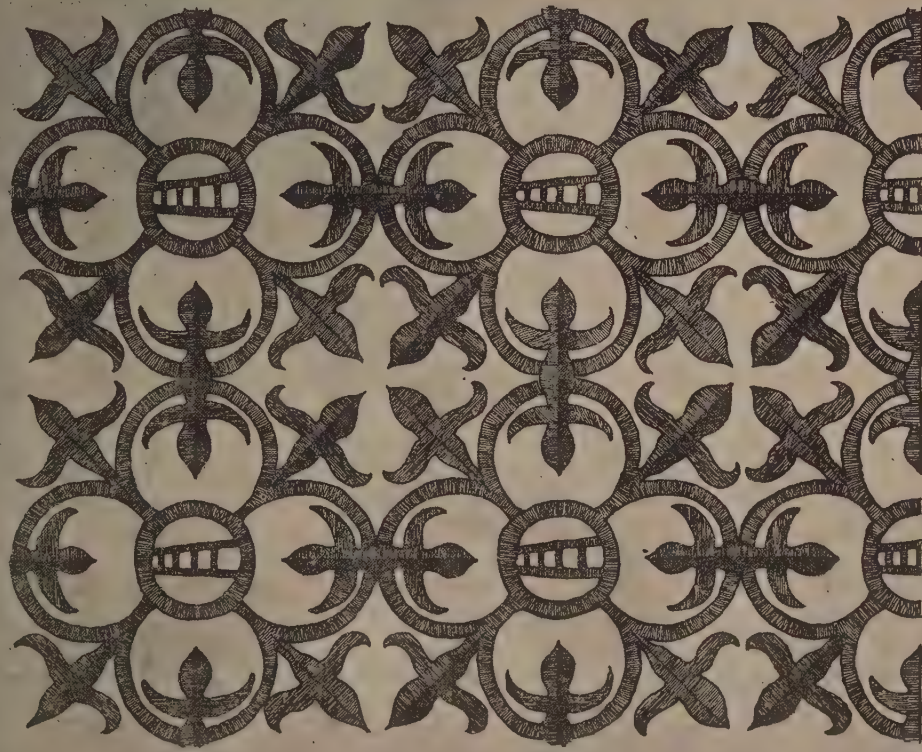




FIRST CHURCH OF CHRIST SCIENTIST, SCHENECTADY, N. Y.



BERNHARDT E. MÜLLER, ARCHITECT



I T A L I A N W R O U G H T I R O N W O R K .

SCALE
0 1 2 3 4
INCH

MEASURED & DRAWN BY PAUL HERMANN
Measured and Drawn by PAUL HERMANN

LIBRARY OF THE UNIVERSITY OF CHICAGO
JUL 1 1927

A SYMPOSIUM ON COMPETITIONS—*Continued**An architect rarely does his best work in competitions*

I am not in favor of competitions for designs for buildings of any sort. Experience has shown that an architect rarely does his best work in a competition, that the solution offered is generally a fortuitous one designed to get the job rather than to achieve a solution, and does not lead to the kind of individuality and freedom of thought which an architect would have if he were deliberately selected and given the job. I do not consider competitions either practical or successful. Furthermore, I think they breed a spirit of jealousy rather than of co-operation among the younger architects, and they ignore entirely the value of the experience of the older ones. All of my personal experience and observation convinces me that when an owner is in doubt about which architect to select, he would stand a better chance if he put all the names in a hat and then unreservedly hand the job over to the first architect whose name came out.

C. H. BLACKALL,
of Blackall, Clapp & Whittemore,
Boston, Mass.

They have our hearty indorsement

Competitions among architects, when free of politics or personal prejudices of the judges, have our very hearty indorsements.

They lead to better architecture, which includes better plan designing, because of the obvious fact that the collective analysis and experiences of the numerous architects must always be better than of any one of them; and by the same token, each competing architect will study and exert himself to the utmost to produce the most fitting designs.

We further feel that competition should be limited to a small number of invited architects, and that a fair compensation for actual expenses, at least, should be paid to each of the unsuccessful competing architects.

WALTER W. AHSCHLAGER,
of Walter W. Ahlschlager, Inc.,
Chicago, Ills.

I am opposed to competitions in any form

One would not presume to lay before several lawyers the details of a case for litigation and expect them to gratuitously make the necessary research and present a brief for acceptance or rejection according to the incompetent judgment or whim of the intending litigant.

Nor would one presume to ask several physicians to furnish gratuitous diagnoses of his physical condition.

If gratuitous service is furnished by architects of like kind in the form of competitive designs and solutions of building problems, and at much greater expense to themselves than would be incurred by members of the other two professions, they have themselves only to blame, for the conditions were created by them and not by the public.

Competitions, however—since they seemingly must prevail as a practice—are of infinite benefit to the public in elevating its taste and beautifying both urban and suburban communities when the competitions are conducted in strict accordance with the Competition Code of the American Institute of Architects.

I am opposed to competitions in any form, particularly those not conducted under the Institute Code—as the latter cause unnecessary waste and not infrequently great injustice, and often fail in the desired result.

LANSING C. HOLDEN,
New York City.

The architect should be selected as are other professional men

Only when driven to it, do we enter into any competition work. We find that invariably inside wire-pulling or politics decides the question of the successful competitor. We also find that the architect who is not honest, but submits perspectives with the idea of winning the job—the perspectives not consistent with his drawings and absolutely impossible to build inside of the appropriation—wins because he has presented a pretty picture which has appealed to the committee.

You can realize that very seldom is there any one on a committee that is capable of honestly sizing up the drawings submitted; but they can be easily misled. This has happened so many times, and I could give you so many cases, that it would surprise you.

I believe that an architect should be selected the same as any other professional man. We do not hold a competition among lawyers when we wish to engage one. We do not hold a competition among doctors when we must call one in in case of sickness, and I believe the architectural profession should be on the same sound footing as the other professions, and a man employed because he has a good reputation, his work speaks for him, and he stands well in his community.

FRANK L. AUSTIN,
Burlington, Vt.

Predicting the building from the list of judges

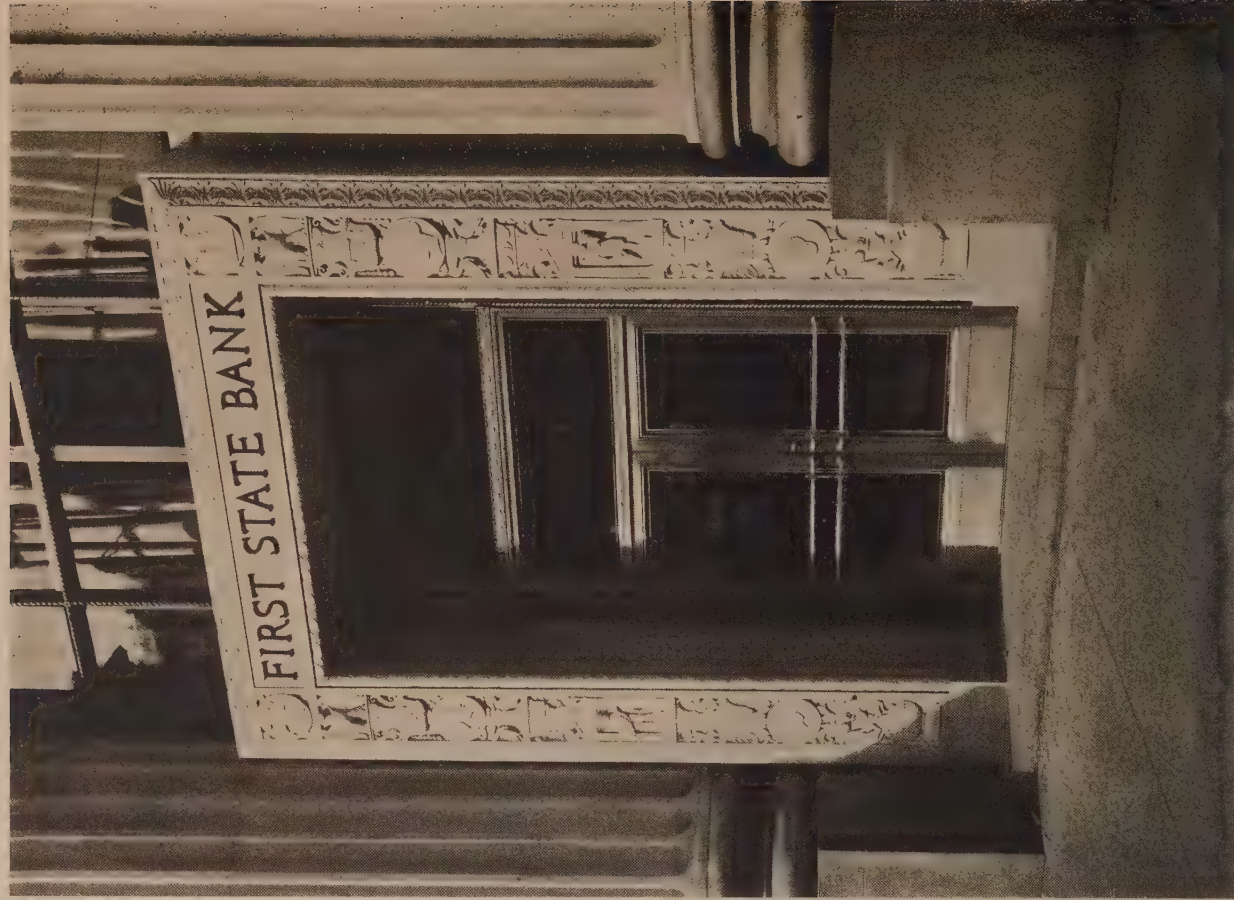
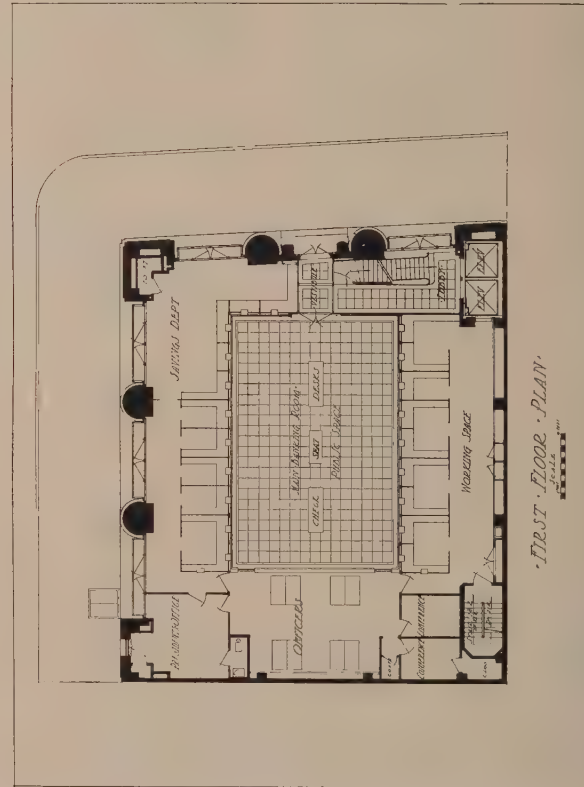
I believe competitions conducted in the interest of creative architecture might be of value. That end, however, is not the one sought, largely because of the academic tradition which the judges so strongly uphold. Judgments are based on conformity with accepted types and standards; so much so that, reading a list of judges, one is able to predict the type of building, and even the historic style of it, which will receive the award in a given case. This is destructive to the development of creative architecture and presages the continuance of accepted modes of design. I regard the competitions so conducted as of little value.

BARRY BYRNE,
of Barry Byrne Co.,
Chicago, Ills.



FIRST STATE BANK, DETROIT, MICH.

ALBERT KAHN, INC., ARCHITECTS



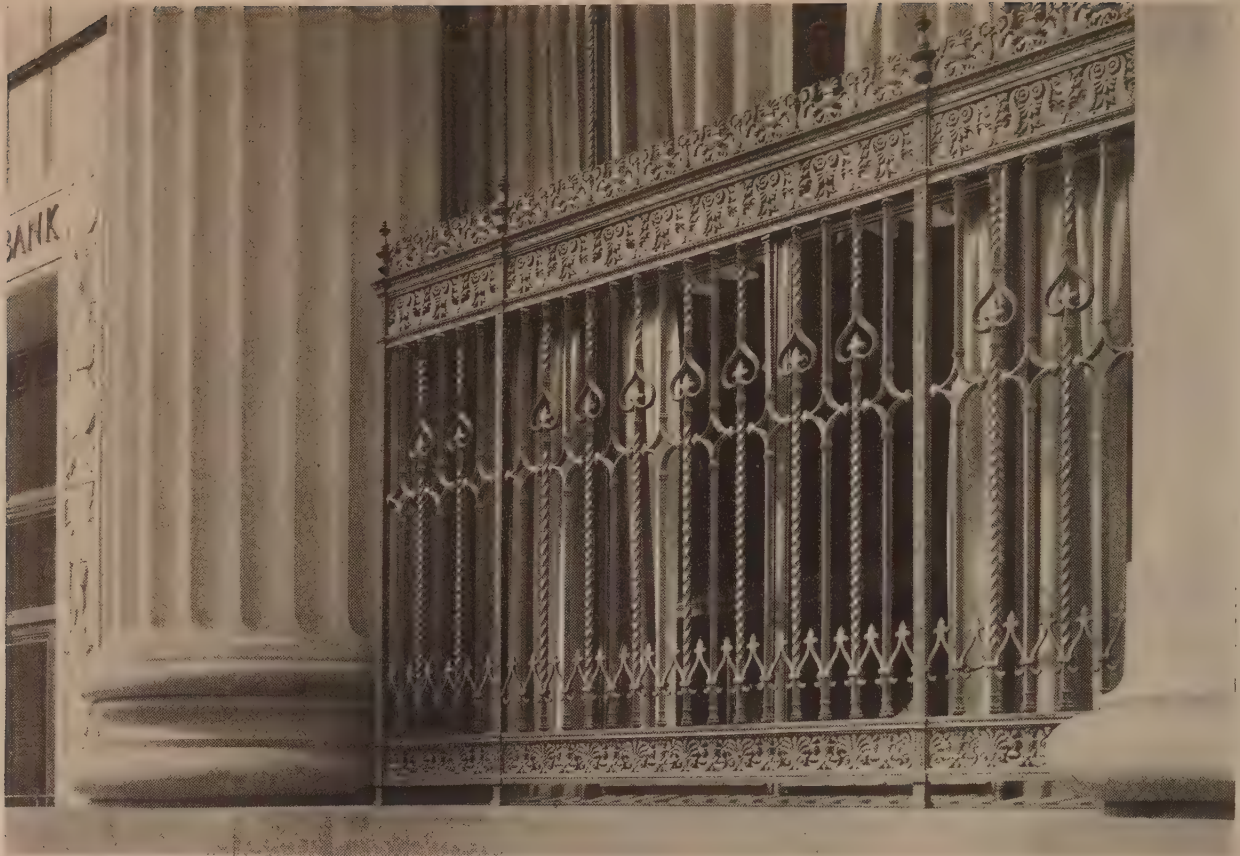
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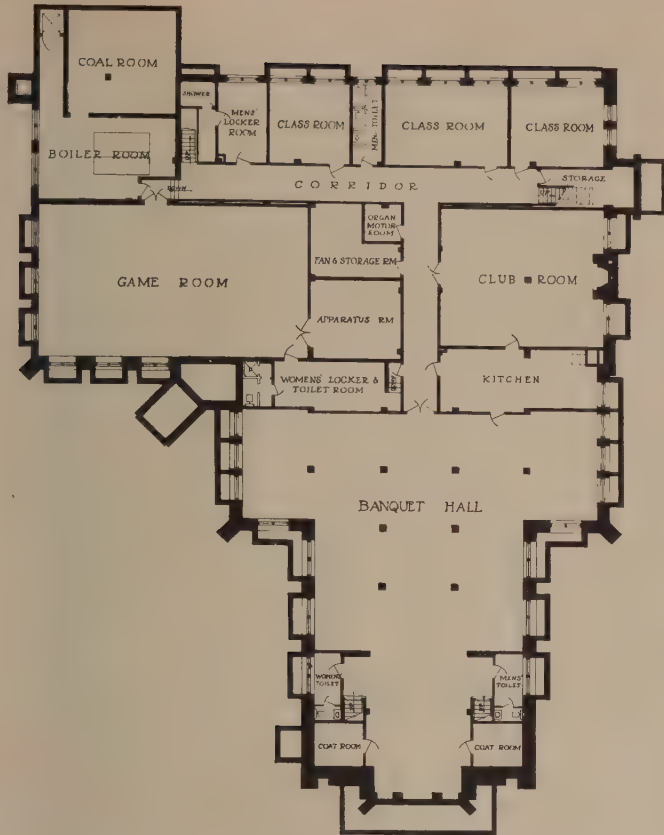
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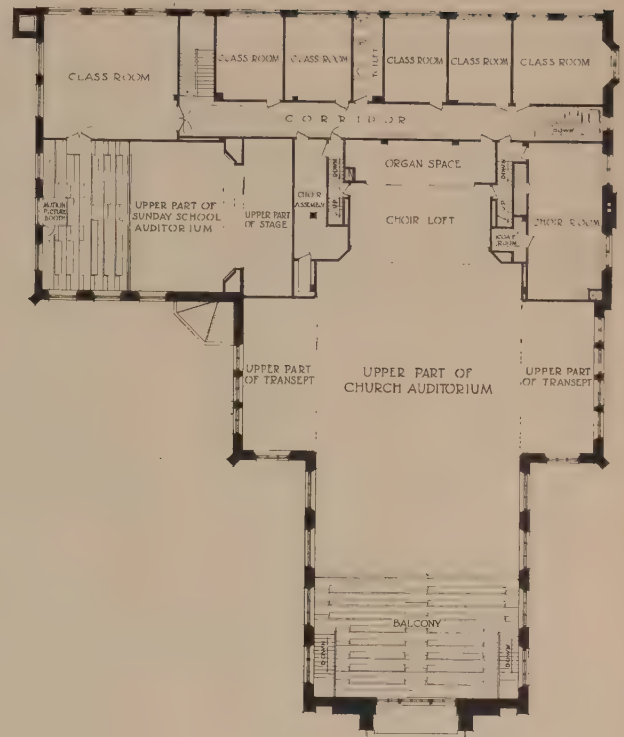


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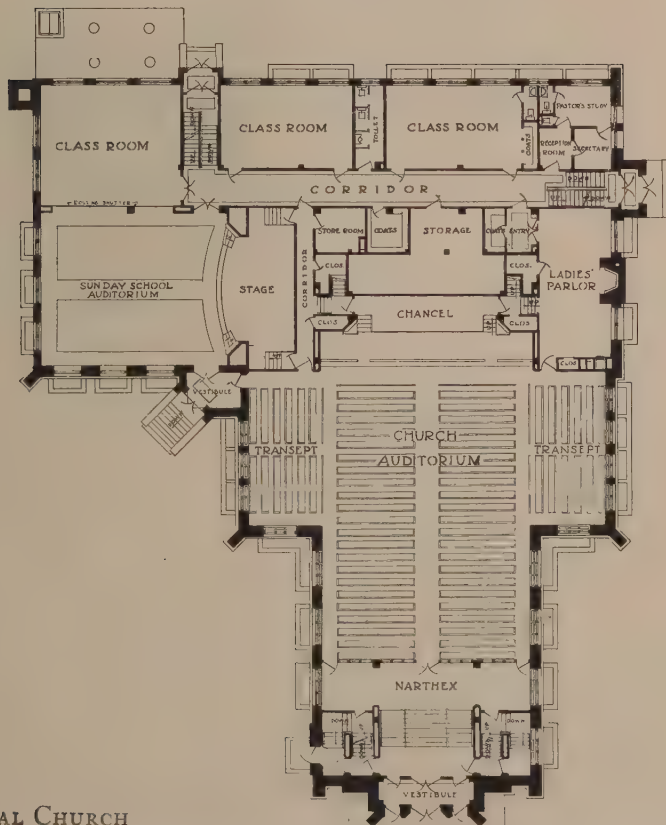
ALBERT KAHN, INC., ARCHITECTS



•BASEMENT FLOOR PLAN•



•SECOND FLOOR PLAN•



•FIRST FLOOR PLAN•

FIRST METHODIST EPISCOPAL CHURCH
APPLETON, WIS.

CHILDS & SMITH
ARCHITECTS



FIRST METHODIST EPISCOPAL CHURCH, APPLETON, WIS.

CHILDS & SMITH, ARCHITECTS



FIRST METHODIST EPISCOPAL CHURCH, APPLETON, WIS.

CHILDS & SMITH, ARCHITECTS

CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

"Or equal" cannot be entirely eliminated

"OR equal" is objectionable and should be reduced as much as possible, but I do not see how it can be entirely eliminated. It means that a certain article is accepted for my work, but I believe it is possible that there may be others as good or better. I might specify the article with no alternate, but that would limit competition, and fair competition is desired by owners and architects. I might find and list all makes that were acceptable, but that might take a long time, and please remember that specifications are generally written under pressure of time. I might specify the requirements, mentioning no names, but to prepare such a specification also takes time, and while manufacturers complain of the "or equal," they are not generally helpful in concocting clauses that will provide for fair competition. So for once or twice the "or equal" goes in. But if this article were repeated many times, it should certainly be properly specified, either by listing all the acceptable makes or by specifying the requirements without any names mentioned.

FRANKLIN J. WARD,
of Carrère & Hastings, Architects, New York.

Does "or equal" promote competition?

I AM not in favor of the use of the expression "or equal" in specifications. Unfortunately, however, building owners will not, in general, permit the specification of any definite make of article, as they are afraid that such a procedure eliminates competition.

In our specifications we generally mention the specific make of article we wish to be used, and add the words "or other approved by the architect." This serves



Franklin J.
Ward

the purpose, so far as the owner is concerned, in securing proper competition, and at the same time enables the architect to exercise his judgment.

We also stipulate that wherever a contractor proposes to use an alternative to the article called for in any specification, he is to mention such fact (giving the name of the alternative) when submitting his tender.

MORITZ KAHN,
of Albert Kahn, Inc., Architects, Detroit.

The better deal financially

IT has been my experience that a better deal financially can be made when the manufacturer knows that the architect is ready to substitute another article in the place of the one specified.

When an architect specifies the name of a material without the words "or equal," usually the manufacturer or producer of that article begins to dictate to the contractor because of his "being in strong" with the architect. Of course this is not always the case, but, human nature being weak, it happens a great many times, and when it happens it brings on discord between the contractor and architect. No matter how small the dispute may be, the architect is blamed and is called into the controversy.

It has been my experience, and I believe other architects will bear me out, that when an article is specified with the words "or equal" following it, the article in question is most desired by the architect and it is his choice of that particular article, and he only puts the words "or equal" following that item as a whip for the manufacturer in case he becomes unreasonable.

GUSTAVE CARETTO,
of the Patterson-King Corporation, New York.



Board
Room

*The Office
of*
ALFRED C.
BOSSOM
New York



*The
Organization*



The Office
of
SCHENCK
&
WILLIAMS
Dayton
Ohio

The
Entrance
Lobby



The
Library

An Architect's Day's Work

By Dwight James Baum, A. I. A.

NOT so long ago I was in college, dreaming of the great buildings I would design; now I am trying to coax clients into parting with enough money to make a house really attractive architecturally. Believe me, the dreams are there, but before the day's work is over the average architect has a pretty trying time of it—I mean fitting new business and ideas into the routine, and that in the final analysis is one of the mottoes of success above the doorway.

Take this morning, for example; on arriving at the office I found the regular pile of mail that needs my attention, including the usual misshapen letters, folders, leaflets, booklets, and so on, up to one so-called "Architect's Bible." How to file or retain this information for future reference is a problem yet unsolved by me—therefore my need for a waste-basket.

One folder from the Blank Metals looked like an artillery broadside, perhaps designed by a young executioner. I opened it up on a red expanse as brilliant as the old Sunday waistcoat. I am sure these are the same folders this concern has been sending out since 1910, and they probably believe the architect is entrenched along the same old impregnable battle front as before the war.

Now, another man I know of used different methods. One Rytte came out of the South. With no thought of detracting from the glorious achievement of Robert E. Peary when he fought his way through the Arctic and discovered the North Pole, let me tell you of this other discoverer. Like Peary he has dared the frigid precincts where less intrepid souls have feared to tread—or, shall we say, sled.

Undaunted by the fate of others and unmoved by the pleas of his friends, it remained for this unsung hero to penetrate for the first time that frost-bitten area—the architect's inner *sanctum sanctorum*.

Armed with only an Underwood Repeater and a two-cent stamp for his passport, he broke the ice and discovered that this strange race of men, of whom you and I are exponents, beneath their frozen front eleva-

tion are just human after all; discovered even that we have a sense of humor. This last discovery proved so very startling to scientific men, foremost educators, and ready-rolled roofing manufacturers that there is a movement on foot to erect a statue to him.

No, we are not in the same impassable positions as those pre-war architects, and we are making more money than those other fellows. We are getting out in the open and meeting this interesting group of persons, the representatives.

When I came to the office this morning I really intended to dictate several letters, but on calling my secretary she presented the card of Francis Young, 3d, representing a firm specializing in asbestos materials. Why such a meek and cultured gentleman should determine on selling such commercial products is beyond me. He was cut out to be a poet and (if you remember Tarkington's hero, Bibbs) was just enthused over enthusiasm; and when that died out, after a couple of weeks on the job, the bottom dropped out of the whole thing.

The next man was Jack Ashley, who was mentioned on Walter Camp's second all-American when we were both in college. I was so anxious to talk to him that business was forgotten for the moment. The checkered-suited man that followed gave me some of the best cigarettes I've smoked in years. He wore a loud "get-up," and probably before the late catastrophe he sold his architectural prospects over the bar.

And before closing, a few words about a gentleman who presented his card to me last week, saying he wanted to build a large country house on Long Island. During the conversation the question of fire protection came up. He informed me that he was a director of a well-known fire-extinguisher company, finally locating among numerous papers a small folder. He said that I should have a couple of his extinguishers, and left with eighteen dollars of an architect's hard-earned funds. At the same time disappeared a prospective client, never to return. And they say architects cannot be sold!

Two Legal Decisions of Interest

A MOVEMENT extending over a period of some years culminated recently in a decision by Judge VanZile of the Michigan courts, upholding the State registration law. According to a bulletin of The Associated Technical Societies of Detroit, the case against a well-known Detroit man, who for some years had been practising under the title of architect, was started through the prosecuting attorney's office by the Michigan Society of Architects. The defendant pleaded that he had made application to take the State examination, but had not received notification of the time it was to be held. The judge withheld his decision pending the defendant's taking the next examination. After the examination was held the defendant failed to pass. Judge VanZile found him guilty of violating the State law. The penalty, according to law, is a fine not to exceed \$100, as well as a jail sentence. In this case sentence was suspended since it was the first tried under the act and had for its purpose the establishment of a precedent for future cases. The significant part of the decision was that any person practising or representing himself to be an architect, engineer, or surveyor without being duly registered, according to the laws of Michigan, would be held in violation of such laws and subject to a penalty.

The Supreme Court of Oregon has recently upheld the principle that architects who exercise "reasonable care and diligence" in preparing plans cannot be held responsible for any faults that may appear in a building erected from those plans.

F. Manson White, architect, Portland, prepared plans and specifications for a building to be erected by M. Pallay, Portland, the owner, as reported by the *Washington State Architect*.

A reasonable fee for this service, according to Mr. White, was \$3,545.55. White agreed, however, to accept as his fee the sum of \$2,500, providing that Pallay

would retain him as the architect on another building that he was then contemplating. Pallay agreed.

Some time after the first building was well under way, it began to settle. It was necessary to shore up the walls with jackscrews and to enlarge the foundation, which work added \$1,700 to the cost of the building. Pallay felt that the architect was responsible.

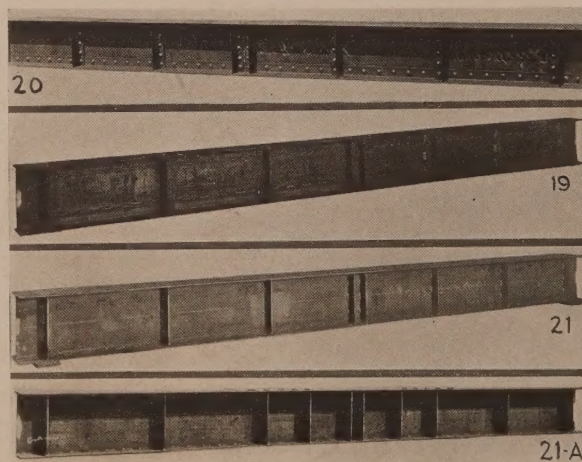
Pallay had paid White \$1,250 of his fee, but he refused to pay the balance on the ground that the fee was to be \$2,500 instead of \$3,545. However, Pallay did not retain White to design the second structure.

White went to court to recover the balance of the \$3,545 originally agreed upon. The circuit court gave judgment for the full amount, but Pallay appealed. The supreme court, in affirming the lower court's judgment, made two important findings, both in favor of the architect: (1) Because he had exercised the "care and skill" of ordinary architects, at least, in examining the site and designing a building for that site, White could not be held responsible for any faults in the building or in the plans themselves. (2) White was entitled to the full fee of \$3,545 because the lower price of \$2,500 was dependent upon his being retained for the second building. The rule is thus stated:

"In the preparation of plans and specifications, the architect must possess and exercise the care and skill of those ordinarily in the business; if he does so, he is not liable for faults in construction resulting from defects in the plans, as his undertaking does not imply or guarantee a perfect plan or a satisfactory result, it being considered enough that the architect himself is not the cause of any failure, and there is no implied promise that miscalculations may not occur. Where, however, the architect does not possess and exercise such care and skill he will not only be liable in damages for defects in his plans but he cannot recover compensation for them."

Additional Arc-Welding Tests

AMONG the most interesting specimens employed in the series of tests described in Mr. Candy's article in the November issue were four girders, each 15' long and 15" deep. Specimen 20 shows a rivetted girder; 19, a duplicate assembled by welding; 21 is a girder designed to have approximately the same strength but designed solely for arc-welding construction; 21-A is a similar girder but of a weight approxi-



mately the same as the riveted girder.

Specimen 21-A (795 lbs.) had a yield point 9% above that of 20 (798 lbs.), and the ultimate load was 65% above that of 20. It is clear that advantage should be taken of the arc-welding system's possibility of distributing the material so as to gain greater strength for the same weight of metal rather than merely arc-welding the members designed for a riveted job.